

Saturday 29 August 2015

Amateur photographer



Sony RX10 II

One of **the world's best** bridge cameras gets an upgrade. We put it to the test

Passionate about photography since 1884

About face

Eric Lafforgue's
tips for great
travel portraits



Up close & personal

The winners of our
APOY macro round

Long-exposure landscapes

How **Paul Sanders** achieves a sense of serenity

TOP GEAR The cameras, lenses and accessories named **the best in Europe** by EISA



SIGMA

PHOTOGRAPH © BILL SULLIVAN

2013

Amateur
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COVER PICTURE © PAUL SANDERS

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People take up hobbies for many reasons, apart from a fascination with the subject itself. There are the collectors, the crafters, the creators, the thrill seekers, and there are also those whose hobby is a form of therapy or meditation. Not every hobby offers all these benefits but photography can be all of these things, depending on what you're photographing. For Paul Sanders there is a meditative element to

his landscape photography, which is apparent in the sense of serenity that much of his work conveys (see pages 10-15). The slow pace, the solitude, and the closeness to natural beauty can all provide a wonderful antidote to the hustle and bustle of modern life.

Many of today's photographers have now incorporated video into their hobby. If you're one of them, take a look at our new Amateur Filmmaker of the Year competition on page 53. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© KEN WILSON

Storm over Roker by Ken Wilson

Nikon D40X, 18-55mm, 1/50sec at f/22, ISO 100

This moody scene of a storm brewing over Roker in Sunderland, Tyne and Wear, comes from AP reader and forum user Ken Wilson. The beautifully composed shot shows the Roker Pier lighthouse silhouetted against bruised clouds. The image is

also notable as Ken has captured the reflection of the pier and used it to create a balanced shape that leads our eye throughout the frame.

'The changeable weather attracted me to this location, with the simple lines of the pier set against

the stormy sky. The foreground was less interesting, so I applied a flood filter to balance the composition and toned the whole image,' Ken explains.

If you'd like to see your images in print, upload them to our Flickr, Facebook, Twitter or online gallery.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

7days

A week in photography

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Digital splash winner



© DAVID SMITH

A stunning image of the breakwater at Bude, Cornwall (left), has won the July round of the Digital Splash Awards 2015. Hosted by Wilkinson Cameras, the monthly competition is organised in the run-up to the retailer's Digital Splash photography show in Preston, Lancashire, on 11 October. Captured by David Smith, the image came top in the July round, which carried the theme 'The Great Outdoors'. David, from Ashford in Kent, won £50 worth of Wilkinson Cameras vouchers. Visit www.wilkinson.co.uk/digitalsplash.

retailer's Digital Splash photography show in Preston, Lancashire, on 11 October. Captured by David Smith, the image came top in the July round, which carried the theme 'The Great Outdoors'. David, from Ashford in Kent, won £50 worth of Wilkinson Cameras vouchers. Visit www.wilkinson.co.uk/digitalsplash.



Manfrotto launches 290 collection

The new Manfrotto 290 Xtra tripod comes in aluminium or carbon-fibre and features four leg-angle positions. Also new is a revamped 290 Monopod with an angled wrist strap, and a new three-way head. Prices from £49.95. Visit www.manfrotto.co.uk.



Calumet courses

Photo retailer Calumet has released details of its September photography courses. The Calumet Academy line-up includes Photo Editing workshops in Manchester on 5 and 23 September, priced £120, and a Portraiture Masterclass in London on 12 September (£129). For full details visit www.calumetacademy.co.uk.



Gitzo revamp

Gitzo Traveler tripods now boast stronger Carbon eXact tubes and a new 'compact' Traveler G-Lock leg-lock system. Prices start from £559.95. Gitzo has also launched a new monopod (GM2562T), priced £239.95, featuring a 'more stable' foot. Visit www.gitzo.co.uk.

Free Fuji test drive

Photography enthusiasts have the chance to take the Fujifilm X-T1 or X100T on a free two-day test drive. The scheme, launched by photo retailer Calumet, also allows participants to get to grips with a wide range of Fujinon XF lenses. To take part, and for terms and conditions, visit www.calumetrental.co.uk.



WEEKEND PROJECT

Shoot urban wildlife

When we think of wildlife photography, we conjure up ideas of photographing animals within a beautiful country estate, a heritage site or a national park. However, in even the most urban environments there's an abundance of wildlife. Many photographers shooting cityscapes around St Paul's Cathedral in London in the early hours of the morning have seen foxes trot past. On other occasions some have spotted peregrine falcons flying around the Tate Modern. If you look hard enough you'll find plenty of wildlife living in the middle of your own city, town or village. As a bonus, capturing wildlife against an urban background makes for an unusual set of photographs that most people aren't used to seeing.

1 Arm yourself with a telephoto lens. While much of the wildlife you find in urban environments will be reasonably tame, chances are most animals won't allow you to get close, so a long lens will be necessary.

2 When shooting subjects such as foxes and owls, it's best to set out early. The ideal time to photograph is just as it starts to get light, as it's still quiet on the streets but the light levels are no longer too low.

BIG picture

Migrants arrive at the Greek island of Kos

The big story throughout Europe in recent months has been the waves of migrants fleeing their home countries in an attempt to find a place for themselves in Greece, France or the UK. Here we see an image of a group checking their mobile phones having just landed in an inflatable boat on a beach on the Greek island of Kos, after crossing the Aegean Sea between Turkey and Greece on 12 August 2015. The number of migrants and refugees arriving on Greece's shores has exploded this year, but the Mediterranean country provides virtually no reception facilities and leaves them wallowing in 'totally shameful' conditions, a UN official said earlier this month. The UN refugee agency's division for Europe said more than 124,000 refugees and migrants have landed in Greece since the beginning of this year.

Words & numbers

*Character,
like a
photograph,
develops in
darkness*

Yousuf Karsh

Armenian-Canadian
portrait photographer
(1908-2002)

200 million
Number of classic Polaroid cameras still in circulation

SOURCE: THE IMPOSSIBLE PROJECT

3 If you're shooting in low light and are using a telephoto lens, it's a good idea to also use a monopod. This will help to lessen the risk of camera shake and allow you to get steadier shots as a result.

4 An abundance of wildlife can be found around your city or town's local parks, lakes and rivers. Take a walk around these areas and keep your eyes peeled for any animals you could photograph.

© iSTOCK.COM/JAMIE HALL PHOTOGRAPHY



Capturing wildlife against an urban background makes for unusual images



Queen Victoria at her Diamond Jubilee celebrations, London, c1897



Images include this shot of London's Tower Bridge being built in 1890



Dartmoor Prison, c1890. Prisoners can be seen pulling a cart



A 'mummy' photographed in St Michan's Church, Dublin, c1890

Thousands of historic UK photos revealed

 NEARLY a quarter of a million historic images of UK towns, cities and villages dating back to 1857 have been published online, allowing people to see how their local area has changed over the past 150 years.

Published by family history website Ancestry, the archive of more than 220,000 pictures has been drawn from the Francis Frith Collection.

Ancestry says the archive 'provides a fascinating insight into everyday life in towns, cities and villages over the past 150 years'.

The photos are searchable by location, year and subject, and the collection can be searched for free until the end of August.

Along with images of famous landmarks, including the construction of Tower Bridge in London in 1890 (see above left), are 'never-before-seen' shots, including photos of male

prisoners entering Dartmoor Prison in around 1890 (see above centre).

Another image, from 1955, shows an elephant with his keeper at Whipsnade Zoo where people flocked to catch a glimpse of giant pandas and brown bears, which also feature in the collection.

Among the more unusual images is an 1890 photo depicting mummified human remains at the crypt of St Michan's Church in Dublin, Ireland (see above right).

Miriam Silverman, senior UK content manager at Ancestry, said: 'From royal celebrations for the Diamond Jubilee, to the construction of the most iconic bridge in the UK and even a mummy, this collection provides photographic insight into 150 years' worth of history, bringing a bygone era back to life.'

The treasures include an 1850 photo documenting a half-timbered

house at Henley Street, Stratford-upon-Avon where it is thought William Shakespeare was born and spent his childhood years.

Another, from 1897, shows Queen Victoria at her Diamond Jubilee celebrations (see image top).

Silverman added: 'As the most comprehensive online historic photo collection of its kind, these images will also allow people the opportunity to take a trip down memory lane and see just how much – or little – their local area has changed.'

Ancestry is encouraging people to 'recreate historic images', and share the results online via the website's Twitter and Facebook pages, using the hashtag #thenandnow. Prizes are up for grabs for those taking part.

Membership of Ancestry costs from £10.99 per month or £95.99 per year. Visit <http://search.ancestry.co.uk/search/db.aspx?dbid=60587>.



'Video-cinema' lens launch from Samyang

 SAMYANG has unveiled three lenses designed to deliver high-definition video and all featuring a bright T1.5 aperture.

The 24mm, 50mm and 85mm optics form part of the new Samyang Xeen series, and should deliver the respective 35mm viewing angle equivalents of 35mm, 75mm and 155mm.

They will be available in Canon, Nikon, Sony E, Micro Four Thirds and PL [Positive Lock] versions. They each cost £1,600.

According to UK distributor Intro 2020, Samyang plans to launch three more lenses in the series next year.

Meanwhile, a dedicated website has been launched at www.xeenglobal.com.



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Candid images of Charles and Diana up for auction

PREVIOUSLY unpublished behind-the-scenes images taken after the 1981 wedding of Prince Charles and Lady Diana Spencer have been revealed.

Taken by Lord Lichfield, the 14 'candid' photos show the wedding party at Buckingham Palace, the venue for the reception held after Charles and Diana married at St Paul's Cathedral in London on 29 July 1981.

The images are due to go on sale at RR Auction in the USA. One picture shows the couple on the Buckingham Palace balcony, captured from behind as they overlook the huge crowds outside.

The collection of original prints, comprising seven 10x8in black & white images and seven colour 7x5in photos, originate from a collection held by

the assistant to Lichfield, who, according to auctioneers, provided a letter of provenance which reads: 'I was the photographic assistant to Lord Patrick Lichfield... the only photographer allowed to take informal photographs of the royal family and their guests when they returned to Buckingham Palace... for

the wedding reception.'

The collection was given to the unnamed assistant 'in recognition of the work done on the wedding photographs'.

The assistant adds: 'To my knowledge, none have ever been published. Very few people have ever laid eyes on them.'

Bidding opens on 17 September.



The rare photographs were given to Lichfield's assistant

Photographer shoots portraits of famous hands

A PHOTOGRAPHER has produced a striking series of portraits that focus purely on the hands of his subjects to help tell the stories behind them.

Tim Booth has spent 20 years building a collection of black & white portraits celebrating the hands of people – many famous – from all corners of British society for a new book called *A Show of Hands*.

Tim, who spent no more than 30 minutes with each subject, said he was inspired by photographs of his 94-year-old grandmother and the stories they could tell.

The book features 110 hands dedicated to an art, job or tradition in the UK, and includes subjects from the worlds of music and sport.

Sitters included the explorer Sir Ranulph Fiennes (see right), 'a high priestess witch' and an artisan glassblower.

Tim said: 'I flick through this book and

even now I feel humbled at the people I was able to meet and talk to, and the memories these hands evoke.

'What started with my grandmother has taken me on an incredible and fascinating journey, and I'm delighted to be able to share the hands of these wonderful people.'

Each portrait was shot using only natural light and is accompanied by a quote from the sitter to put the hands in context of the history behind them.



The hands of explorer Sir Ranulph Fiennes

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

DUNDEE



Dundee Flower and Food Festival

Photographers will have no shortage of things to shoot at this lively weekend festival, although once you get peckish it'll also be worth checking out the food stands.

4-6 September, www.dundeeflowerandfoodfestival.com



ABERDEENSHIRE

Braemar Gathering

If you vehemently dislike bagpipes you might want to avoid this one, but if you think you can hack it then there's plenty to see and photograph at Braemar's annual celebration of traditional Scottish games and pursuits in Aberdeenshire.

5 September, www.braemargathering.org



For Ever Amber

The Amber Film & Photography Collective is a Newcastle-based group specialising in social documentary, and this exhibition brings together more than 40 years of their work in North East England.

Until 19 September, amber-online.com or www.laingartgallery.org.uk/whats-on/for-ever-amber

Captain Linnaeus Tripe: Photographer of India and Burma, 1854-1860



British Life Photography Awards

You've still got time to enter the awards and bag some prizes from Sony, including an Alpha 7S and a 55-in TV. What image could you capture that sums up the essence of Britishness and British life?

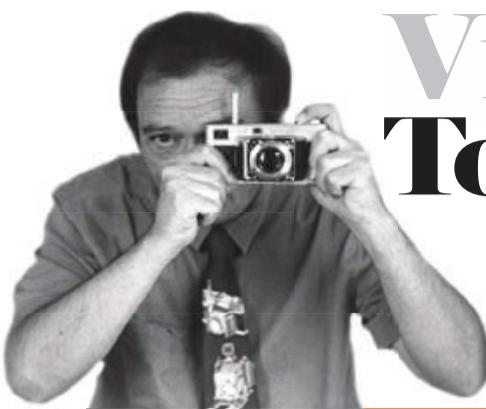
Until 26 September, www.blpawards.com



EVERYWHERE

Viewpoint

Tony Kemplen



When **Tony Kemplen** resolved to use a different film camera each week, he found a treasure trove of lost gems. Here he looks at a **Rollei A26** made in around 1974

This week's camera and film combination stretched the concept of usability almost to the limit. The problems started with the camera, a Rollei A26 made around 1974. This is one of the relatively rare breeds of highly specified 126 cartridge models. The 126, or Instamatic format, was once a mainstay of the holiday snapshot market, but was never considered a professional, or even serious amateur format, so few manufacturers pushed the boat out to make more than the token advanced camera. The A26 boasts a fully automatic exposure system to take full advantage of the Zeiss Sonnar lens, and I picked mine up for £13 in a junktique shop in Whitby, North Yorkshire. There was no battery in it, so I took a lucky shot as to whether it was in working order.

Regular readers may recall the Rollei A110 that I wrote about in 2013 (AP 2 November). Although it's very much the little brother of the A26, the family resemblance is obvious. With both cameras, a push-pull action advances the film and sets the shutter, and I suspect they also shared the same electronics. Had this one been fully working, I would have expected the exposure system to be

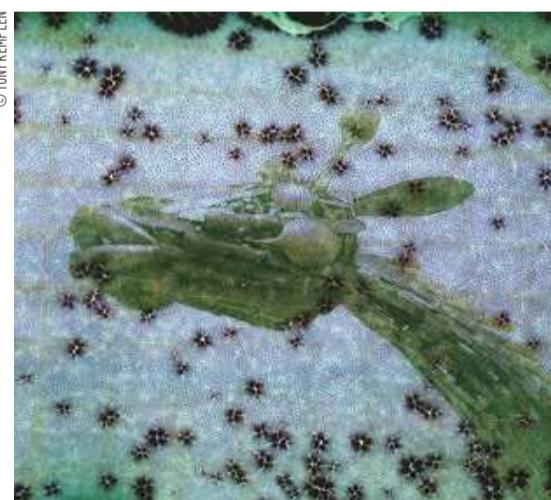


capable of handling a wide range of lighting situations, but it turned out to be electronically dead, leaving it to fire at 1/30sec and f/3.5 for evermore.

My first thought was that this would lead to problems with overexposure in normal daylight, but I soon remembered that expired film (the only type of 126 film you can get) loses sensitivity with age, so maybe I could use the camera's limitations to my advantage. The A26 also comes with a dedicated electronic flashgun, but as this uses non-replaceable rechargeable batteries, which require a proprietary mains adapter, I was unable to try it out.

Lurking at the back of the drawer where I keep my old films were two cartridges of Ferrania Dia 28 colour slide film. They expired in 1968, and back in the 1970s, along with many other keen amateur photographers, I cut my teeth on home-processed Ferrania slide film. So although this was a slightly different emulsion, there was an element of nostalgia involved. I was fully aware that there may be nothing to show for my efforts, and I wasn't far wrong, but the faint images, almost overwhelmed by reticulation and emulsion blistering, have a certain charm, seen here in a photo of an animal sculpture made from spoons, in the Millennium Gallery, Sheffield (left).

Given the almost overwhelming deterioration of the film, I'm pleased that I was able to breathe a little life into this film and camera combination, the like of which is unlikely to be repeated.



The Rollei A26 produced faint images almost overwhelmed by reticulation and blistering

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. You can also see more photos from the Coronet Viscount at www.flickr.com/tony_kemplen/sets/72157650732880753

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



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Unforgotten New York

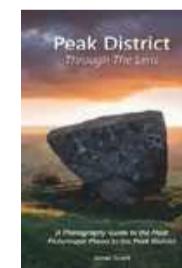
by David Brun-Lambert, John Short and David Tanguy, Prestel, £29.99, hardback, 192 pages, ISBN 978-3-79138-134-3



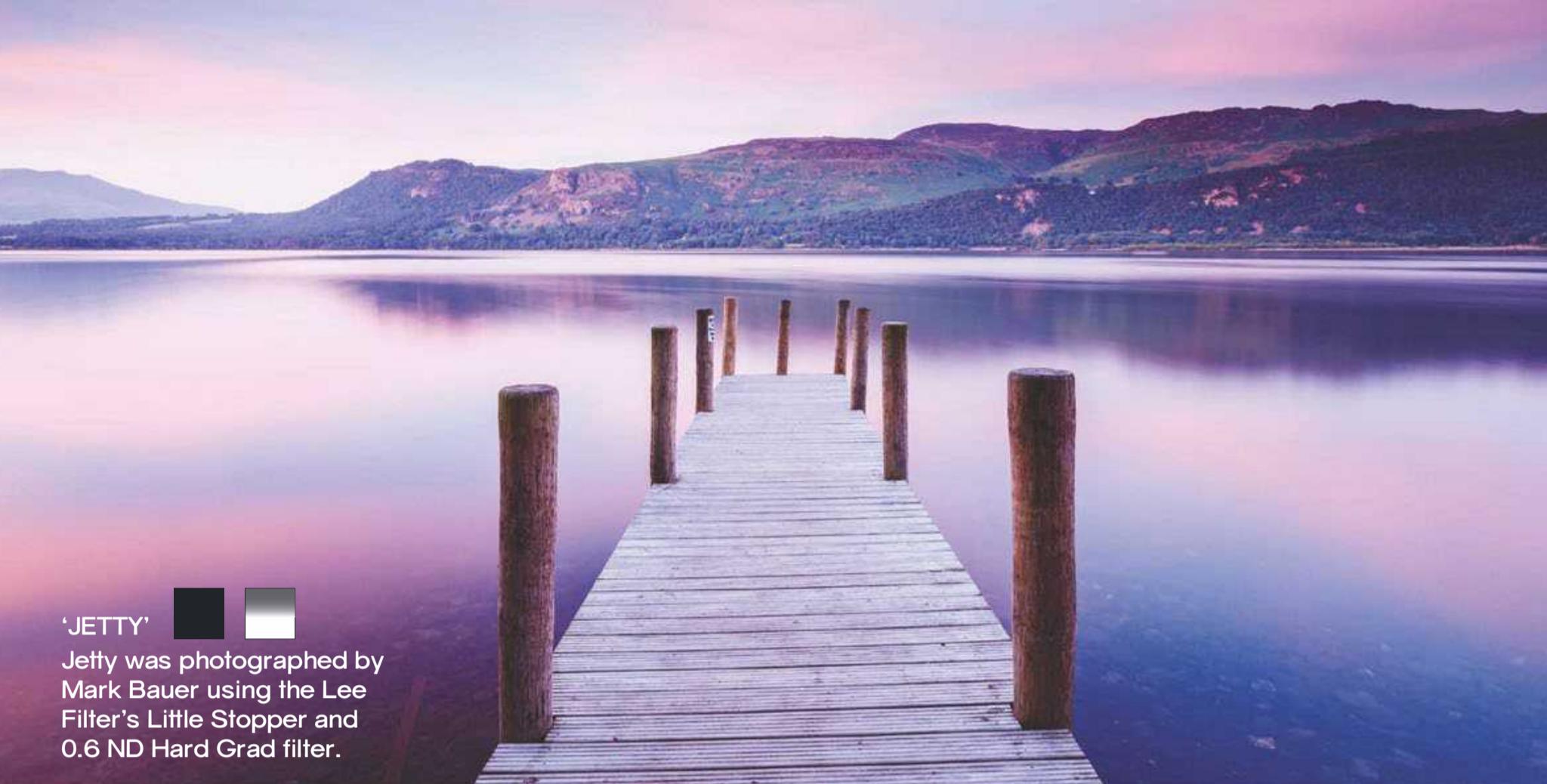
NEW YORK in the 1950s, '60s, '70s and '80s has taken on a near-mythic quality. During that period the city was home to countless artists, filmmakers and musicians, and most name the city as their true inspiration. The city of yesteryear is perhaps unrecognisable when set against its current gentrified version, but thankfully there are plenty of visual records to help keep its history alive. *Unforgotten New York* is a beautifully produced volume, but also one that's almost painful to read. So much of New York's important, if at times sleazy, atmosphere has been replaced with generic cafés and organic food shops – telling of our times. Thankfully, we have the efforts of the book's authors to remind us that just beneath the surface of any major city there's always something vital and inspiring. ★★★★☆

Peak District Through The Lens

by James Grant and Sarah Louise Pickering, Aperture Media, £23.95, paperback, 400 pages, ISBN 978-0-99331-560-2



AT ONE point in every British landscape photographer's life, they will likely make their way to the Peak District. It's a beautiful and diverse area, with countless opportunities to create engaging and beautiful images, but it can be easy to become overwhelmed with ideas, particularly if you're only there for a short time. Thankfully, this exhaustive guide to the location means you can plan your trip well in advance. It's chock-full of photos, maps, advice, and even finds space to include details on wheelchair access for each location. This is a great book and a must if you plan to visit the Peak District at any point in the future. To purchase a copy, visit www.jamesgphotography.co.uk. ★★★★☆



'JETTY'



Jetty was photographed by Mark Bauer using the Lee Filter's Little Stopper and 0.6 ND Hard Grad filter.

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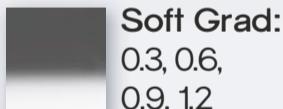
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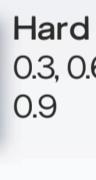
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Paul Sanders

Paul joined *The Times* in 2002 and became picture editor in 2004. In this prestigious role, he oversaw the entire visual look and feel of the paper. He left the newspaper in 2011 to pursue his passion for fine-art landscape photography.

www.paulsanders.biz

A personal a

Connect with the landscape and your images will be all the better for it,

Long-exposure photography can allow you to explore a sense of calm

It took me a long time to discover the style of photography that matched my emotional and spiritual responses to what I was seeing, as I stood in the wind and rain that usually accompanied my expeditions. Many people see long-exposure work as a bit of a cliché: misty water and a few sticks in the sea; drifting clouds and an overly light high-key look. Yes it can be, but the same can be said of many aspects of photography.

Personally, long-exposure photography allows me to explore a sense of calm; a visual relaxation that matches the way I feel when I look at the landscape. In my previous job as picture editor of *The Times*, I used to look through

somewhere in excess of 20,000 images a day trying to find the perfect one for the front page. I lived my life at break-neck speed, barely taking a breath. I left *The Times* at the end of 2011 convinced there must be more to life than what I had. I needed to get more out of myself photographically and that's where long-exposure work came to the rescue.

Have a connection

Before we get into the technical side of long-exposure photography and counting exposure increase, there is something far more important than the technical issues – it's vision, interpretation and connection with your subject.

I love what Ansel Adams said:

'A great photograph is a full expression of what one feels about what is being photographed in the deepest sense and is, thereby, a true expression of what one feels about life in its entirety.'

You have to be able to connect your emotions to the landscape around you. It's no good just shooting lots of images in the hope of getting a good one. Instead, shoot a picture that really captures how you feel at the time, and perhaps shoot a second image. If nothing else, long-exposure work will stop you shooting lots of needless images. The one thing you'll need in abundance is patience, not memory cards.

My very first long-exposure image was a mistake. I set up my

pproach

as Paul Sanders explains

Horseman SW612 medium-format camera in my bedroom window one Christmas night to take a picture of the snow under moonlight over the Pennines. I'd had a glass or two of wine – probably slightly more – and wasn't in the sharpest of mind frames. I vaguely remember taking a meter reading off the snow with my spotter and thinking it was darker than it looked. So I set the aperture to f/11 and thought five minutes would do it. Four hours later I returned to the bedroom and saw the camera, remembered what I had tried to do, laughed drunkenly and closed the shutter.

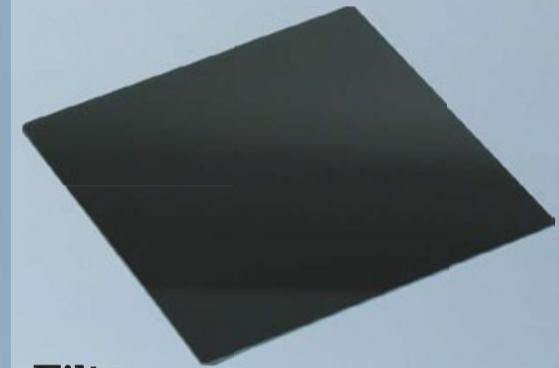
Thankfully, now my images are somewhat more considered and a lot less wine is consumed in making them!



KIT LIST

Camera

Although most cameras have built-in timers now, a camera with a bulb (B) is very useful, plus either an electronic or screw-in cable release with a lock.



Filters

A 0.6 (2-stop) graduated ND filter, a 10-stop ND filter and a 3-stop ND filter should get you started.



Lenses

Don't always choose a wideangle lens and think it will make the best focal length for this type of work – lens choice is personal and entirely related to the subject. The lens I use most is my Fujinon XF 35mm f/1.4 R.



Protection

If it's windy you may have camera shake, so try shielding the camera with your body or an umbrella.



'There's something far more important than the technical issues – vision, interpretation and connection with your subject'

► Filters

For me, long exposures are anything over 30secs, although most Facebook groups argue that it should be anything over 1sec.

The filters are the key bit of equipment that you should pay attention to. They will depend on your budget, but – and it's a big but – more expensive brands like Lee and Formatt Hitech are without a doubt better in manufacture, consistency of colour and density.

So when it comes to filters, buy a system with a holder and adapter rings. You can mix filters with systems too. I use Lee adapter rings and holders, and some of their filters, but I also use Formatt Hitech. They are all 100mm and are interchangeable. Don't buy the variable screw-in filters as you can't accurately predict what density you are shooting through, and don't buy cheap brands of filters because the

colour of a ND filter is meant to be neutral, not pink or green.

Locations and subject

You can shoot any subject with a long exposure, but before you invest five to ten minutes of your time you have to ask yourself what is moving and what is stationary. Are you trying to capture a fast-moving sky over a city skyscraper, water swirling through a series of rocks or the incoming tide?

As a starting point, most people begin with groynes on beaches, with the tide breaking around them. This right-of-passage shot allows you to experiment and learn your craft, as everything apart from the groyne – like the clouds and tide – moves, giving you a quick positive result.

Composition is still very important. Many people seem to think that milky water or a blurry

Above: Filters are key to this kind of photography, so make sure to invest in a system with a holder and adapter rings

Right: Groynes are a good starting point to hone your skills



cloud will replace a well-executed image, but it won't. So think about how you would normally compose your pictures and work with that, or allow yourself to start from the beginning and use very basic compositional rules to help.

I always work in the same way. I've made many mistakes

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and probably still have many to make, but as a result I have a workflow that works for me.

I find my location, spend a great deal of time seeing how things are, then I start to form an image in my head. Once I know what I want to achieve, I set up my tripod and I always make sure it's level – good tripod craft is essential. So many people don't bother to extend the tripod legs correctly or get the tripod level and they make life hard for themselves from the outset.

I place the camera and lens on the tripod, then attach the cable release and the filter holder. At this point I turn the camera on, and make sure the ISO sensitivity is nice and low. One very important thing to check before you start shooting is in the menu. Find the 'Long Exposure noise reduction' and turn it off. If you leave it on, the camera will shoot a second exposure that is essentially a black frame to eliminate any noise generated during the exposure.

Right: Once you've found your location, take the time to study it before shooting

Far right: Use the rules of composition for strong results

Bottom right: Think about what mood you want your images to reflect

Below: Make sure there's no clutter around the edges of the frame



This will take as long as the first exposure, but will render your camera useless for the duration, meaning you can't take as many images as you may want to.

Framing

Fine-tune your composition, making sure that only the things you want are in the frame and they are where you want them. When shooting long-exposure images,

errors in composition stand out like a sore thumb. So if you're trying for the minimalist look, make sure there is no clutter around the edges of the frame, place the elements deliberately where you want them, and think and see the image in your mind's eye before you press the shutter.

You can then think about taking your image. Using a heavy-density ND filter means that it's a little

PAUL'S STEP-BY-STEP GUIDE ON HOW TO CALCULATE EXPOSURE



Base exposure

I usually do a test exposure to establish what the image will look like without any filters. I expose for the shadow areas, aiming to get detail in them, which pushes the histogram to the right. I then add an ND graduated filter to control the contrast from the sky or brighter areas of the scene.



Note exposure

Once I am happy with the addition of the graduated filter (if I have a straight horizon I'll use a hard grad, otherwise I use soft grad), I re-check the exposure – this becomes your base exposure. For the sake of argument, let's say the exposure is 1/4sec at f/16 – make a note of this or remember it.



Focusing

Before you add your ND filter, double-check your focusing, then turn off the AF and just check again to see if your image is sharp. Most AF systems can't see through the dark glass of a 10-stop ND filter, so if you leave the AF on and try to take the picture, the AF will hunt and your image will be out of focus.

Common mistakes

SOME ND filters have a slight blue cast, but you can easily remove this by shooting raw and adjusting in post-processing. Alternatively, you can adjust the white balance at the time of shooting. Use the custom white balance setting and set it to between 8,000K and 10,000K, and the blue cast will disappear.

You may have flare down one side of the image, as the sun can cause flare if it's to the side of the camera and reflects through the edges of the filters. On a sunny day I often shield the filters either with a cloth over the edge, gaffer tape or even just my hand.

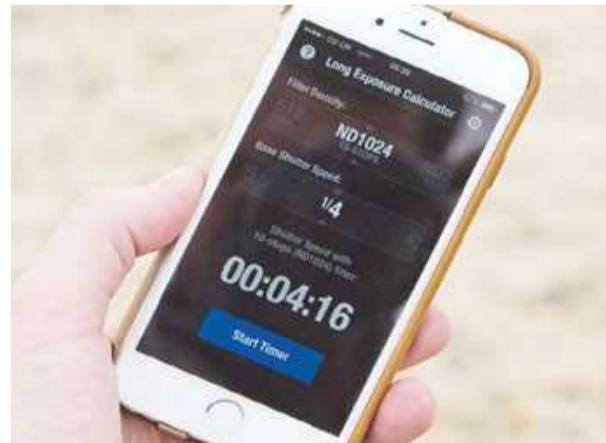
If you use very strong ND filters – 10-stop and above – you may notice the subtle branding from the front of your lens is reflected onto the back of the filter. This normally occurs when using very wideangle lenses, so I use black tape or paint to cover the white writing on the front of my lenses.



more complex than simply firing the shutter, but see my step-by-step guide below on how to calculate the exposure.

Remember, though, that the key to success is practice, practice, practice – but also to enjoy using the technique. Hopefully, you'll persevere through the learning curve and produce some beautiful images that reflect a sense of space and calm.

AP



Set to bulb

Add your ND filter and turn your camera to its bulb or 'B' setting. Check that your aperture hasn't changed. On some Canon models the aperture doesn't carry over to B and you have to reset it, so please double check! You now have to recalculate the exposure to allow for the 10-stop ND filter in front of the lens.

Calculate

Some filters come with a piece of paper that gives you approximate conversions, or you can – as I do – use one of the many apps available. I use ND Timer, but there are lots available, and some have a countdown timer too, which is very useful if you haven't got a timer on your cable release or camera.

Shoot

On the app, input your base shutter speed and the strength of filter. Here, a shutter speed of 1/4sec becomes 4mins 16secs with a 10-stop filter. If you have an eyepiece blind, use it to prevent stray light entering and causing strange flare. Now press the button on the cable release and lock it, start your timer and wait.



Making the switch

Street and event photographer **Matt Hart** explains why he made the switch to the **Fujifilm X-Series**

I'm what you'd call a candid street photographer. I don't, generally, shoot people when they know I'm looking at them. Funnily enough, my main line of work is shooting events, where I'm always talking to people, interacting, getting them to pose in a certain way; but on the street it's the complete opposite – I don't talk, don't make eye contact, nothing.

Basically, I've shot film all my life, and when I changed over to digital, I found DSLRs to be too big and bulky for my work. Also, when I was going out shooting street photography, the cameras were so large that I was getting noticed. When I did any events work, I was just getting worn out as I was

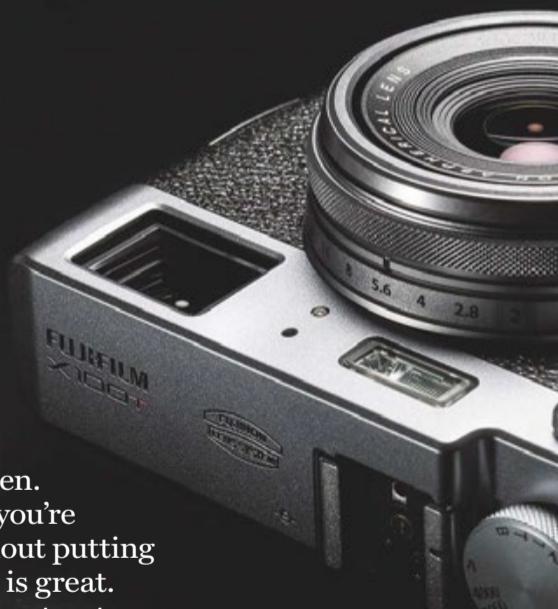
lugging all this kit around. I'm not getting any younger, so carrying around huge DSLRs and the massive kit that goes with them became a problem. So I changed over to the Fujifilm X-system basically for size, and then found out how brilliant they actually were.

I shoot a lot with the Fujifilm X100T and I love that camera. It obviously has a fixed lens equivalent to 35mm roughly, but if I'm using other Fujifilm cameras like the X-T1 or X-T10 for street, I use either the XF35mm F1.4 (50mm equivalent) or the new XF16mm F1.4 (24mm equivalent) so I've got one to get me in a little bit closer and one to give me a

wider view.

Coming from a film background you'd think that my favourite element about the X100T would be the hybrid optical viewfinder, but I just love the rear screen. To be able to see what you're doing all the time without putting the camera to your eye is great.

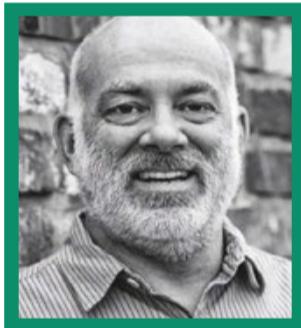
The X-T1 is perfect for street photography because of three key factors: the tilting screen, its speedy shooting, and its small size. People don't recognise it as a professional-looking camera either, which makes it perfect for the kind of photography I like to do.



FUJIFILM
X



Matt's top street tips



MATT HART STREET AND EVENTS

Matt is based in Liverpool where he puts his passion for black & white into practice and runs street photography workshops

Blend in I like to go out and look quite miserable. I like to keep a poker face, walking around not smiling at anyone, not making eye contact with anyone. It helps me blend into the background. As soon as you're happy and jolly out on the street, smiling at people, they notice you.

Low profile I also keep my cameras out of sight. As soon as people see a camera, they notice you. So I try to keep my kit below eye level at about waist height, and then look for my subject before bringing the camera up to shoot.



Change location I like to go to different towns. If you're a street photographer and you shoot in the same town, everyone starts to get to know you. Although, on the other hand, this can be a benefit sometimes: you can start blending in so much, it may even get to the point where people just ignore you – you just become a part of the furniture.

Fast lenses One thing that's really a requirement, though, is a fast aperture. I don't shoot all the way at f/1.4; I generally keep it around f/2. However, that f/1.4 aperture gives you so much more latitude for when it gets darker in the evenings.

These tips came from Matt during his workshop at the Fujifilm X-perience day at the AP offices. Attendees had the chance to shoot with a host of Fujifilm kit under the expert guidance of Matt and fellow X-Photographers Paul Sanders and Damien Lovegrove. **If you'd like to attend future events, please email photo_events@timeinc.com**

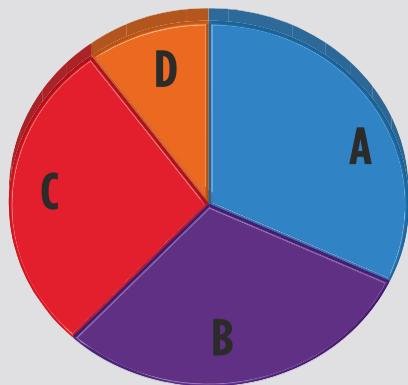


The Fujifilm X100T



X-Photographer
X-Perience

rapher.co.uk/fujifilm-x



In AP 8 August, we asked...

Do you ever use a projector to show your photos?

You answered

| | |
|---|-----|
| Yes, I still have one for my slides | 32% |
| No, I've never used one and am not about to start | 30% |
| No, I had one to show my slides but never again | 28% |
| Yes, I now use a digital projector | 10% |

What you said

'Get yourself an Apple TV unit and put them on there at a fraction of the cost'

'I use one as a necessity for our camera club digital image competition entries, but don't see any point in having one for personal use'

'We use a Canon XEED projector for our lectures. When you show your images in a 400 seat lecture theatre projected onto a 24ft wide screen it makes any other viewing experience seem mediocre at best'

'No, I don't have the space or time'

'My dad had one, and Kodachrome transparencies certainly looked good at 6x4ft in a darkened room – but I also remember the faffing about it took to get everything set up'

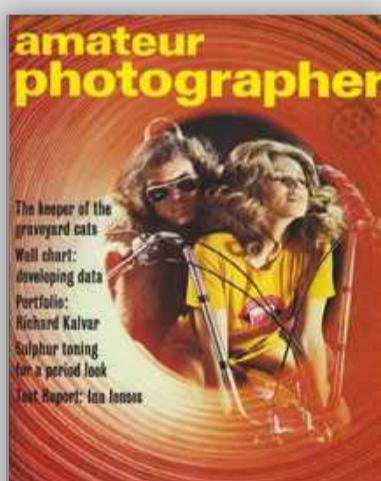
'Yes. A slideshow has a novelty factor at camera clubs'

This week we ask

Do you ever fill out the warranty cards that come with your camera or lenses?

Vote online www.amateurphotographer.co.uk

Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The camera in AP 8 August was the Olympus E-1. The winner is Ronald Ahrens whose correct guess was the first drawn at random.

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LETTER OF THE WEEK

Snap reality

I empathise fully with Andrew Henning's letter about following his dream of photography (AP 1 August). When I left school in 1976 I wanted to be a photographer with British Rail. However, for reasons that escape me now, I didn't follow it through, taking instead an apprenticeship in sawmilling – my parents thought highly of apprenticeships.

An attempted job move in 1981 to set up and run a sawmill in North Carolina involved my first flight to the USA, three hours in immigration and a return to UK on the same aircraft, all due to my work permit not having been properly sorted. That hassle did, however, give me the time to re-assess what I really wanted to do: follow my heart into photography.

A six-week 'walkabout' in 1982 photographing the steam trains of India and Pakistan sealed that dream. Later that year I embarked on a self-financed (by part-time work and odd jobs) City & Guilds course in general photography. Upon its completion two years later, I landed a government-funded one-year Manpower Services Commission post in Lewes Museum, East Sussex, as general photographer. A year

later I secured a job as an assistant in a London museum, taking objects to the studios to be photographed. I then transferred into the photography department where I've been ever since. I took the opportunity, while working, to do a four-year part-time degree in photography at the Poly of Central London that I successfully completed in 1995.

Unlike Andrew Henning, I've probably earned less money through this career than, say, finance, but it's been a great ride so far and my love of photography continues. I still enjoy AP every week, which a colleague passes on to me. One year ago we moved into a brand-new purpose-built studio suite and on a day-to-day basis we use Phase One backs on Sinar 5x4s alongside Hasselblads and Nikons. It's good varied work and each day brings challenges undreamed of: amazing objects, visiting VIPs and foreign travel. Maybe Mr Henning might like to pay us a visit?

Dudley Hubbard, Surrey

What a wonderful story and a great example of how you don't always end up doing the job that you train to do
– **Richard Sibley, deputy editor**



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G-Xorbitant

Am I missing some vital piece of information with regard to the pricing of the new Panasonic Lumix DMC-GX8? Is it perhaps a magic camera that somehow guarantees any picture one takes with it to be lauded as a masterpiece? Or maybe, like a Transformer toy from the '80s, it can miraculously morph into a bacon sandwich on those cold, lonely mornings when one is waiting patiently for the perfect sunrise?

I am genuinely at a loss to understand why this generation of the GX family

is priced as it is. Everyone expected there to be a price increase when compared to the older GX7, but a difference of over £1,000 – really! At the time of writing, the GX8 is for sale on the Wex Photographic website with a 14-140mm lens for a little under £1,400. If you'd prefer it with the 12-35mm, it's a quid shy of £1,700.

Why on earth would anyone want to spend this amount when there are other cameras available that are certainly as capable in either the compact or miniature DSLR form factor? On the same website they have the Sony Alpha 7 II

with a 28-70mm for the princely sum of £1,549 and an Alpha 7 with 28-70mm for only £899 – and both of these are full frame. The Fujifilm X-T1 with the superb 18-55mm is a snip at £1,179, and if you can live without a few minor (for some) omissions, then the X-T10 with the 18-55mm and the 55-200mm is available for less than £1,000.

I understand that it may have something in its feature set that some people feel they cannot live without, but this price tag is surely bordering on the ridiculous. Isn't it?
David Richards, Dorset

Buy the GX8 body only, which many people will, and it's around £1,000. As a comparison, the GX7 was £819 when it was launched in 2013, so the price difference isn't quite as great as you're making out. There are features on the GX8 – namely the 4K video and 4K image capture – that aren't possible on any of the other cameras you mention. If that's a feature someone wants, then I'm sure they'll be prepared to pay for it. If it's not, then yes, there are other models out there that may better suit your needs. It's horses for courses – Richard Sibley, deputy editor

Over the moon

I've been experimenting with my Canon PowerShot SX60 HS and was thrilled with the photo (above right) I took of the moon on 1 August – the day after the blue moon (when there are two full moons in a month).

I did have to steady the camera on the back of a chair, but am amazed at the clarity of the photo. I hope you're as impressed as I am with what this camera could produce.

Ian Begg, Hertfordshire

It just goes to show that even the most affordable



cameras can produce fantastic images. Today's technology is incredible – Richard Sibley, deputy editor

Warranty warning

I purchased my Tamron SP AF 90mm F/2.8 Di Macro lens 18 months ago. It was working fine until the AF packed up. The one-year warranty had expired, but I knew there was also five-year cover.

I called Tamron service first in the UK, then at the company's German HQ. To my dismay, I'm not covered! I had

correctly remembered the five-year warranty promise, but what I'd failed to notice was the (very) small print saying that the product had to be registered within two months of purchase.

Tamron was inflexible in its approach to me – not even an apology for the faulty product. So be warned, always register!

Tony Warmsley, London

Wise words. Always make sure you fill in those bits of paper. You may end up needing them – Richard Sibley, deputy editor

In next week's issue

On sale Tuesday 1 September

On safari

Phil Hall shares his tips, techniques and must-have kit for getting the very best wildlife shots



Sony Alpha 7R II

Michael Topham puts this 42.4-million-pixel CSC to the test

Fujifilm Fujinon XF 90mm f/2 R LM WR

In our full lens test we find out exactly what the Fujifilm X-series short-telephoto lens, designed for portraiture, is capable of

APOY Round 7

We've Sigma prizes worth more than £1,200 in our landscapes and cityscapes round of APOY 2015

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Printed in the UK by Polestar Group

Distributed by Marketforce, 5 Churchill Place, London E14.

Telephone 0203 787 9001

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Facing the World

Eric Lafforgue is known for his intimate portraits that illustrate the melting pot that is the human race. He talks to **Oliver Atwell** about the stories behind his work



Despite a recent redesign to make it much more navigable, photo-sharing website Flickr can still feel a little overwhelming in its breadth. It takes a special set of images to stand out from the crowd, but every so often a diamond in the rough shines through and leads to a new and refreshing discovery.

One photographer who has found fame through this most dense of social media platforms is French travel photographer Eric Lafforgue. A largely self-taught artist, Eric has made it his mission to offer us a fresh perspective on cultures that he feels are either under-represented or have not been given justice through the lenses of Western media.

'I started taking photography seriously around 10 years ago,' says Eric, whose images feel closer to fine art than pure travel photography. 'Before that I had a

career in the mobile phone industry. I was fired from that job after a big Japanese firm took over the company. Soon after that happened I decided to travel, but I knew that I'd have to be smart about it. By that I mean I'd have to make sure I could justify it by taking pictures during my excursions.'

Eric's love of travel comes largely from his childhood experiences of living in Djibouti, on the Horn of Africa. He lived in a French colony as his father was in the army, and it was during that time he met tribes such as the Afar, who bewitched the young Eric with their big hair and big knives. Due to his location, as a child Eric was also able to visit Yemen and Ethiopia.

'This was around 1974,' says Eric. 'These countries at the time were very underdeveloped with a lot of characters roaming the streets and villages. My father let me borrow his old Minolta camera, which I

'Veil Girl's Eyes, Yemen' Eric says:
'I've visited Yemen seven times and I've never had any problems with anyone. The people there are so proud of their culture. Actually, the only dangers in Yemen were the old women who threw stones if you tried to take pictures of them. Apparently, an old belief there says that photographs will steal your soul'

think he regretted. It would always make him scream because I was shooting film, which wasn't exactly cheap in those days.'

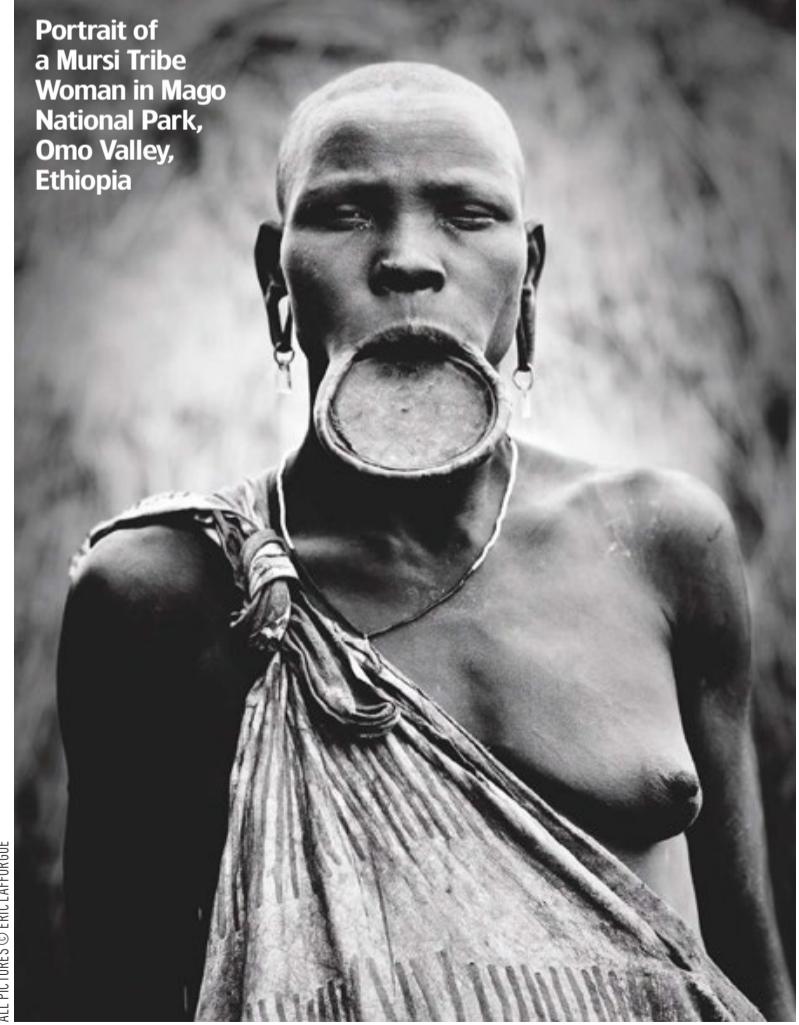
What will soon be gone
The thing that stands out about Eric's images, perhaps more than anything, is that he's a photographer who's insistent on creating empathy between the subject and viewer. That's perhaps why his portraits form the strongest side of his work. A great deal of travel photography can treat those in other lands as the 'other', as exotic. However, Eric's images do just the opposite. They draw both viewer and subject into an all-inclusive field.

When you think of a country like Yemen, it's easy to instantly picture the kinds of harrowing confrontational images produced by any number of World Press Photographer darlings. Yet Eric's motive is to show that we

In this image of a young boy in Ethiopia, we see a good example of Eric's unusual approach to portraiture, as well as his signature style of utilising a shallow depth of field



Portrait of a Mursi Tribe Woman in Mago National Park, Omo Valley, Ethiopia



► may be being sold a slightly altered version of reality.

'My main goal in my work is simply to tell people what I saw,' says Eric. 'There are many occasions when I want to give another point of view on a country. Many areas like Iran make the headlines, and that means people believe that everyone there has a beard and wants to destroy Israel. That's obviously not the case at all. The challenge of my images is to show my own personal experiences, and to challenge the Western media bias. The media always forget the people when they focus on the politics.'

Another big challenge comes from the dilemma Eric faces when he realises that perhaps some of his photographic output is having a detrimental effect on the areas he photographs, particularly in his work's ability to draw tourism to these previously quiet locations.

'I show remote areas and remote cultures, and this naturally means people are suddenly aware of them,' says Eric. 'Anybody can visit a country nowadays, take pictures

and share them. Then that area is exposed to a larger audience and it loses its charm. I was in Bali just last month because I'd enjoyed the area around ten years ago. This time I ended up leaving after four days – I was fed up with seeing Starbucks everywhere.'

It's a strange situation, not least in the fact that it's the lack of pictures of an area that draws Eric to that locale (which then, of course, feeds back into his previous statements).

'If I look at a country and I see a lack of pictures, I develop a strong desire to go there,' says Eric. 'Sudan is a good example. Very few people visit the area, but you can see ruins in the desert, pyramids, incredible lagoons and tribes. It's a paradise for photographers. And people really love having their picture taken. The country where people asked me to take their picture the most was Somaliland. It was a lovely surprise.'

'The second reason I'm drawn to a place is that it allows me to tell stories about a country. When I visit a place I try my best to tell a story



'The Pokot people live in the Baringo and West Pokot districts of Kenya and in Uganda'



'When you approach a subject and you don't speak the same language, the main thing is to smile. It's a universal pass!'

that I can sell to magazines. It's the only good way to earn money nowadays. You don't get paid if you just provide pictures. You need to tell a story as well.'

There's also something oddly bittersweet about Eric's images. Something about them seems to speak of a desire to visually document and preserve cultures that, due to expansive progress, are highly likely not to exist in years to come. 'The idea that some of these cultures may not survive occurs to me more and more,' says Eric. 'The south of Ethiopia where many tribes live is a good example. I've visited this area for years and the people live in very rustic conditions (no electricity, no running water, lip

plates for women and ritual killing of babies born out of wedlock). Their land is taken by the government to be sold to giant companies, so the people who live there become displaced. The "progress" is coming.

'A new highway will cross their land, as well as a giant dam that provides electricity. The people who live there are witnesses, but cannot act since they have no voice.'

Weapons of choice

As should be apparent from his prolific output, Eric finds it near-impossible to travel without a camera in his hand. He started shooting with a Leica M6, but was forced to stop when his

'When I visit a place I do my best to tell a story I can sell to magazines'



Miss Kim I Sim

'MISS Kim I Sim is a French-speaking guide in the Victorious Fatherland Liberation War Museum in Pyongyang [the capital of North Korea],' says Eric. 'This giant, cold museum is without windows. When I saw her, I knew I wanted a portrait and I was keen to show the incredible tones of her face. North Korean women love to have pale skin, although I suspect Kim had such pale skin as she was locked in the museum all day. I asked her to pause, which is a difficult thing to ask of an official North Korean guide, but with such a dark background I was able to capture her expression. Later in Lightroom I adjusted the tones to get the same kind of effect I would have had in a photography studio. A little while later I came back and offered her a print. She was really happy to see it and had a huge smile on her face. For just a moment she let the mask of seriousness slip.'



An albino girl called Zamda, with her mother's hands on her head, Tanzania

ON THE PERFECT SETTINGS

'IF I'M taking a portrait with an 85mm lens, I'll tend to stick with manual mode or AV mode, with the speed depending of course on the quality of light,' says Eric. 'For the aperture it can vary, but it ranges from f/1.6, f/2 and f/3.5 to get the right amount of blur in the background. However, taking pictures at f/1.6 is risky as sometimes the blur can be on the eyes if you or the subject moves ever so slightly. In those instances, I'll take ten pictures just to be sure.'



eyesight deteriorated and he started to wear glasses.

'After the Leica, I had a Hasselblad H3D, but that particular model didn't stand up too well to the desert, rain and knocks it suffered travelling on four wheels across bumpy terrain,' he says. 'After that I tried the Canon EOS 5D, but these days I tend to stick with Sony cameras, particularly because I'm now a Sony Ambassador. The Sony Alpha 7R changed my life. Its live view allows me to take pictures in live mode without messing up 10 times before getting the shot.'

Abandoning the Leica and Hasselblad also meant Eric was able to move into the world of digital. This was a godsend considering the nightmare he had getting film through airports.

'After a trip to China in 2008, all my film was burned by the security

X-rays and it became clear that due to spy paranoia in countries like Iraq, Somalia and North Korea, I'd have a lot of trouble putting film in my suitcase,' he explains.

Lens-wise, Eric is a big fan of the Zeiss 85mm f/1.4 ZE Planar T* lens. It's a perfect lens, Eric says, to take portraits with a lot of depth of field, but also blur out the majority of the background. It's a visual quirk that has become his signature style. He's also found that the Zeiss CZ.2 70-200mm T/2.9 compact zoom lens gives his images an extra push with its detail-capturing ability.

Looking north

One of Eric's most popular projects features images taken in North Korea. Of course, his images are by no means unique in their access (we've recently seen outstanding projects from Julia Leeb and Jeremy

'In a place like North Korea [see images above and below left], I always carry a Polaroid camera with me, and try my best to give a picture to the people I photograph. For many it is the only pictures they own of themselves'



Eric Lafforgue's work has been published in *Time* magazine, *National Geographic*, *The New York Times*, BBC, *Sunday Times*, *Lonely Planet Magazine*, *GEO*, *International Herald Tribune*, *Corriere della Sera*, *Le Monde*, *The Times*, *La Stampa*, *IndiaToday*, and *Afar*. You can see more of his work at www.ericlafforgue.com and www.flickr.com/photos/41622708@N00

Hunter). Yet Eric's images are notable for the fact that he's once again attempted to find the very human face of the people who live there – except this time it's those caught under the boot of Kim Jong-un's dark regime.

'I've actually had the chance to visit North Korea six times,' says Eric. 'The last time was in 2012 when I was accompanied by a journalist from *Lonely Planet Magazine*. North Korea is not quite the black-and-white land we hear about. There's a huge grey area that allows you to take lots of photographs. It's more interesting to sell to a paper the idea that you're always monitored, that mics are hidden in your toilet, and so on.'

The reality, Eric says, is actually a little simpler.

'You have two guides with you all the time, and if you treat them with respect you can do much more than you'd expect. I saw so much in those six trips – not the hidden side of the DPRK, of course, just snapshots from my bus window. So I focused on the people of North Korea, to show they're not the robots so many think. They are warm people with a heart. They just have a crazy leader.'

'I never had any problems taking pictures in North Korea. Only once did they ask me to delete two shots from the thousands I took. However, last year they discovered that I'm a pro photographer and banned me from the country.'

'I can never go back.'



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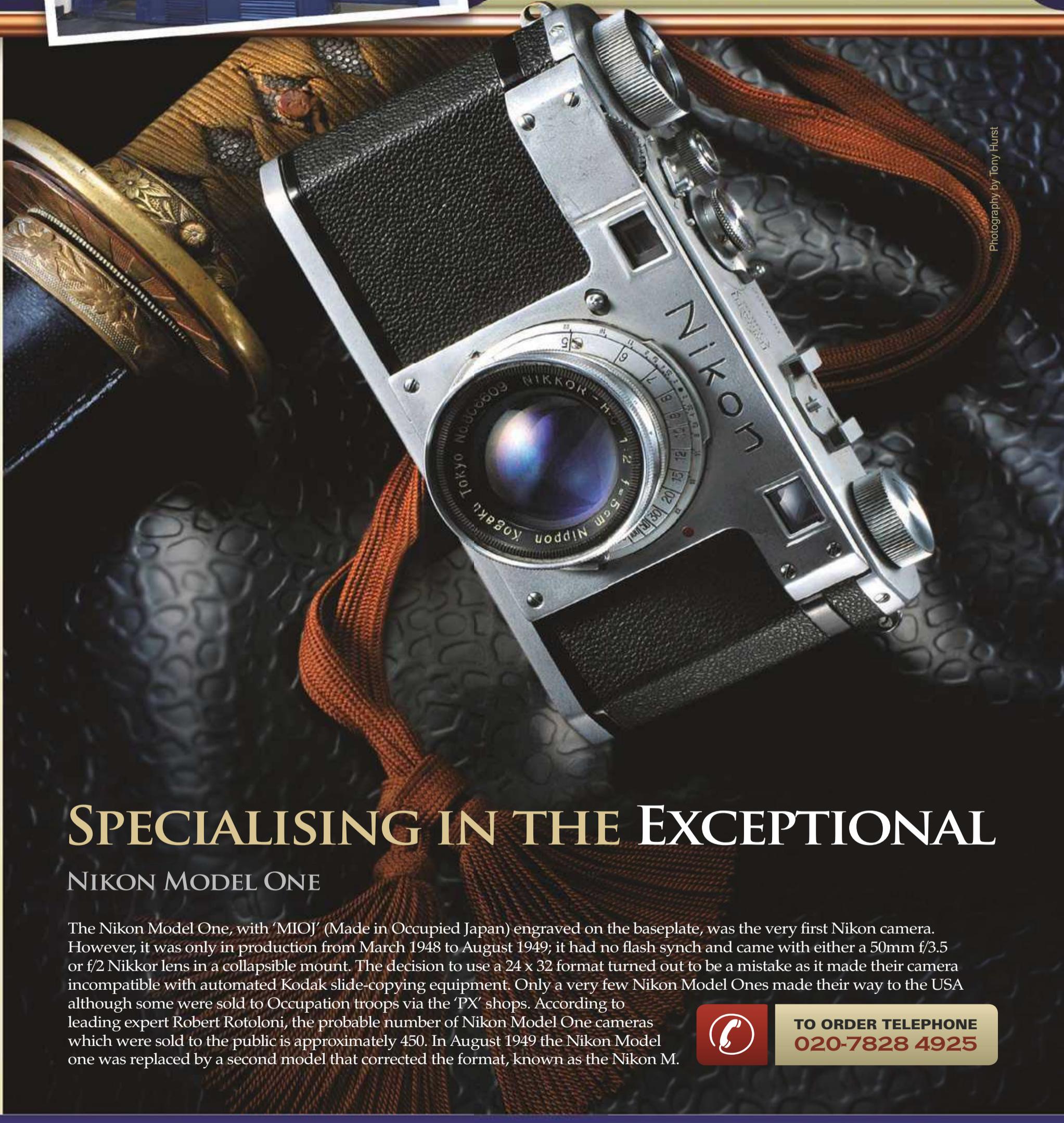
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LOCATION GUIDE

Belstone Tor

Adam Burton explains why Belstone Tor in Dartmoor National Park is a perfect photo location



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ALL PICTURES © ADAM BURTON

Above: Only a short walk from the car park you'll be rewarded with spectacular views



Right: The first rays of early morning sunlight bathe Higher Tor in a warm glow

LOCATED on the northern edge of Dartmoor National Park, Belstone is probably my favourite area of the moor. More than just a single tor, Belstone forms a ridge that includes impressive granite outcrops, set amid some of the finest views to be found on Dartmoor.

Access to Belstone couldn't be simpler. At just over a mile from the A30 dual carriageway, Belstone village is easy to find. A 15-minute walk from the small car park at the end of the village will bring you to the first tor, where you'll be rewarded with spectacular far-reaching views over Devon. Keep walking up and in another 15 minutes you'll reach the summit, suitably named Higher Tor, where you can enjoy breathtaking views in every direction.

There's a wealth of photographic potential in this area. As well as the shapely granite outcrops there's a historic tumbledown dry-stone wall that runs right over the ridge from east to west, making a lovely lead-in line for sunrise or sunset photos. When heading back towards the car park, keep an eye out for a megalithic stone circle called the Nine Maidens.

As well as the rugged landscape on offer, Belstone's appeal is its sense of solitude. While it is readily accessible and can be popular on weekends, it's a world apart from the touristy moorland areas further south and is usually deserted at either end of the day.



Adam Burton

Adam Burton is one of the UK's leading landscape photographers and author of five books. Based in Dartmoor, Adam specialises in photographing the South-West of England. Visit www.adamburtonphotography.com

KIT LIST

Sturdy tripod

At such a high, exposed elevation it is often very windy. Anything but a sturdy tripod can make it impossible to capture sharp pictures, so bring a solid tripod and in windy conditions splay the legs low and wide.



Walking boots

Dartmoor's open moorland can be harsh and unforgiving. There is no obvious path ascending the ridge, and you often find yourself hopping over large rocks. Therefore, I would recommend a good pair of walking boots.



Warm waterproof coat

The moor is notorious for changeable weather and it's worth preparing for an unexpected change. Once the sun descends the temperature drops sharply, so a warm, windproof and waterproof coat is essential.



Shooting advice

Time to visit

With such an open landscape, Belstone works equally well as both a sunrise and sunset location. At dawn the sun rises over Cosdon Hill, the first few rays bathing the weathered granite rocks in golden light. At the other end of the day the sun sets over neighbouring Yes Tor and High Willhays, the highest point in England south of the Peak District.

Belstone can be photographed throughout the seasons, but my favourite would be winter. At dawn on a chilly winter morning, the granite rocks look their best sugar-coated with frost, or sometimes dusted with snow. As a bonus, the late sunrises at this time of year mean you can enjoy more time in bed!

Like many other exposed areas of Dartmoor the elevation of nearly 500m can make this location cold and windy even in summer, so always remember to wear warm clothing and bring a sturdy tripod.

In terms of focal length, with so many rocks offering foreground potential the most useful lens will be a 24-70mm, or even wider. However, as in most situations, if you can cope with the extra weight of a telephoto you'll find it offers extra possibilities.

Food and lodgings

While you're up on the moor you won't find anywhere to eat, so it's a good idea to pack a couple of snack bars to keep your energy levels up. The Tors Inn in the village of Belstone offers the nearest food and lodgings. With a traditional menu and homely B&B accommodation, this small family-run hotel provides the perfect place to stay for any photographer wishing to visit Belstone.



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APOY 2015

Amateur photographer OF THE YEAR COMPETITION

UP CLOSE

Here we take a look at the top 30 macro images from Round Five, **Up Close**, of APOY 2015

Aaron Bennett from Hampshire is the winner of Round Five (macro plants, insects and arachnids) of APOY 2015, and wins a Sigma 150mm f/2.8 EX DG OS HSM Macro lens worth £1,000. The 150mm is a high-performance macro lens designed for full-frame cameras, but it may also be used with smaller APS-C size sensors with a corresponding effective increase in focal length to about 225mm with most cameras.

The Sigma 150mm f/2.8 is a large-aperture medium telephoto macro lens that incorporates Sigma's Optical Stabiliser technology. As the successor to the 150mm f/2.8 EX DG HSM Macro, which was introduced in October 2004, the new OS design offers the latest optical technology.

A floating focusing system moves two different lens groups in the optical path to different positions. This system compensates for astigmatic and spherical aberration, and provides extremely high optical performance from infinity to 1:1

macro. The focal length for this lens can be increased due to its compatibility with Sigma APO Tele Converters.

Three SLD (Special Low Dispersion) glass elements provide excellent correction of all types of aberrations and the Super Multi-Layer Coating reduces flare and ghosting. The Sigma 150mm f/2.8 has superior peripheral brightness and provides sharp, high-contrast images, even at the maximum apertures. The HSM ensures accurate, quiet, high-speed autofocus, while the OS compensates for camera shake.

The combination of a long focal length (and thereby good working distance between lens and subject), high sharpness even at full aperture and optical image stabilisation make this lens perfect for catching dragonflies, butterflies and other elusive insects, even when you're shooting handheld. However, the lens is also excellent for photographing plants or portraits when you want to achieve a soft and pleasant blurry background.



1 Aaron Bennett Hampshire 50pts

Canon EOS 5D Mark III, 100mm, 1/640sec at f/4, ISO 640

When we first decided to include a macro round, we had no idea that this would be the kind of shot that would win. Often we associate macro images with standard – yet always beautiful – images of insects, spiders and plants. However, in Aaron's highly atmospheric image we find that he has given us a shot that in the simplest way communicates, in his own words, 'the immense power of nature'. The mighty thorns contrast perfectly with the delicate hairs that adorn the branch. It says a lot about the dual faces of nature. There's a dark and moody atmosphere to the image that guarantees you'll want to look at it again and again. It's a great shot and more than deserves to take first place in this round.



3rd

3 Lee Acaster Suffolk 48pts

Canon EOS 5D Mark II, 100mm, 1/100secs at f/2.8, ISO 100

Lee Acaster has scored well throughout this year's APOY. He's a photographer who has a natural affinity with the outdoors and a keen eye for those details many of us would miss. 'I was shooting at Shingle Street in Suffolk to capture the sunrise when I noticed the delicate ice crystals on the frozen pebbles below catching the first light,' says Lee of this shot. So many of us would choose to ignore these pebbles, but here Lee has shown there's beauty to be found everywhere.

The 2015 leaderboard

Lee Acaster, who took third place in this round, remains in first place on the overall league table for APOY 2015. Graham Borthwick has moved up the board to second place, and in third place we find Penny Halsall who has moved down one position.

| | | |
|---|-------------------|--------|
| 1 | Lee Acaster | 191pts |
| 2 | Graham Borthwick | 114pts |
| 3 | Penny Halsall | 102pts |
| 4 | Adele Spencer | 100pts |
| 5 | Aaron Bennett | 97pts |
| 5 | Matt Emmett | 97pts |
| 7 | Dave Stewart | 96pts |
| 8 | David Queenan | 94pts |
| 9 | Alexey Samoylenko | 90pts |
| 9 | Chris Evans | 90pts |

1st



2nd



2 Claire Willans
Durham 49pts

Nikon D800, 24-85mm, 0.8sec at f/4.35,
ISO 100

In second place we have a softly lit and almost otherworldly shot of the fruit and husk from a plant from the Physalis genus, probably from a ground cherry species. Claire's image was an instant standout for a number of the judges. There's an ethereal quality to the shot that draws you in and keeps you engaged in an oddly dreamlike way. This picture shows what you can do with the right subject and the right light. The shallow depth of field has, in a very soft way, given the image a three-dimensional feel.

4 Tellache Meriem France 47pts

Panasonic Lumix DMC-FZ200, 18.3mm, 1/320sec at f/4, ISO 160

There is such an extraordinary depth to this image. The silhouetted tree is a perfect background to this spider spinning a new home



46pts

5 Alison Lythgoe Cambridgeshire 46pts

Nikon D600, 90mm, 1/1250sec at f/9, ISO 250

With such a shallow depth of field, the light on this hoverfly's wings is verging on bokeh

6 Jevgenijs Scolokovs Latvia 45pts

Canon EOS 5D, 85mm, 1/1600sec at f/2, ISO 100

The pin-sharp focus on the web, the gorgeous bokeh and the delicate light are all wonderful components of this stunning image

7 Chris Wood Gloucestershire 44pts

Canon EOS 500D, 90mm, 1/80sec at f/4, ISO 400

The monochrome works perfectly to emphasise the extraordinary details of the spider. The out-of-focus webbing provides a gorgeous frame

8 Alexey Samoylenko Ukraine 43pts

Nikon D3, 105mm, 1/1000sec at f/4.5, ISO 400

This image of a water lily is a great demonstration of how the bokeh effect can be achieved using shallow focus and a beautiful, clear spread of water



7

'The out-of-focus webbing provides a gorgeous frame to this extraordinarily detailed close-up shot of a spider in its lair'

9 Steven Robinson South Yorkshire 42pts

Ricoh GR, 18.3mm, 1/250sec at f/4, ISO 200

The combination of natural environment, feather, raindrops and black & white all add up to a strangely melancholic scene

10 Graham Borthwick Gloucestershire 41pts

Canon EOS 5D Mark II, 100mm, 1/1250sec at f/8, ISO 2000

Graham took this shot to demonstrate that there is an incredible variety of insect life to be found in any UK garden



10

11 Callan Stroud Hampshire 40pts

Pentax QS-1, 35mm, 1/1000sec at f/2, ISO 100

As Callan says, the best feature here is the fact that the web is inferred only by the tiny water droplets that cling to the silk

12 Paul Henni Edinburgh 39pts

Fuji XE-2, 35mm with extender, 1/4000sec at f/1.4, ISO 200

Paul's unusual shot took a more abstract approach to the theme of macro and has paid off beautifully in this monochrome shot of water droplets



13

13 Paul Foster Essex 38pts

Olympus Pen E-PL5, 35mm, 1/500sec at f/5, ISO 100

Paul must have moved slowly and quietly to capture this shot of a skittish fly cleaning itself on a petal. The eyes are in very sharp focus



14

14 Brian McDonnell Ayrshire 37pts

Nikon P7100, 28-200mm equivalent, 1/200sec at f/8, ISO 100

This snail is an excellent subject for macro photography. The angle is dynamic and offers the scene a sense of movement

15 Mark Hamilton Belfast 36pts

Nikon D7000, 90mm, 1/640sec at f/5.6, ISO 400

The really extraordinary macro element here is the texture and pattern of the leaf

16 Nicholas Smith Norfolk 35pts

Nikon D810, 105mm, 0.4sec at f/11, ISO 64

The simple yet endlessly fascinating structure of a snail shell makes a perfect subject

5



6



8



9



11



12



15



16



17 Val Lear Cheshire 34pts

Nikon D300, 105mm, 1/60sec at f/5.6, ISO 400

By using a shallow depth of focus, Val has isolated this single snowdrop



17

18 Sarah-Fiona Helme Lanarkshire 33pts

Canon EOS 40D, 100mm, 1/400sec at f/2.8, ISO 100

Sarah-Fiona must have lightning reactions and a very keen eye to capture this hoverfly



18

19 Sharon Repton Derbyshire 32pts

Nikon D90, 105mm, 1/160sec at f/4.5, ISO 250

This is such a well-observed scene. The slender (if slimy) body of the snail fits and moves beautifully along the edge of the leaf



20

20 Malcolm Hay Worcestershire 31pts

Pentax K-5, 70mm, 1/1000sec at f/14, ISO 1600

This fly is expelling a large drop of digestive juices from its mouth parts, possibly as a result of having fed on the adjacent flowers



21

21 Mike Martin Bristol 30pts

Panasonic Lumix DMC-FT4, 4.9mm, 1/1000sec at f/3.3, ISO 100

'Coupled with the light raking across at an angle, the leaf looks almost like a landscape,' says Mike



22

22 Csilla Szucs Bath 29pts

Samsung NX200, 60mm, 1/180sec at f/29, ISO 800

Macro can give us insight into the creatures that inhabit nature, as we see here in this specimen photographed in a butterfly garden

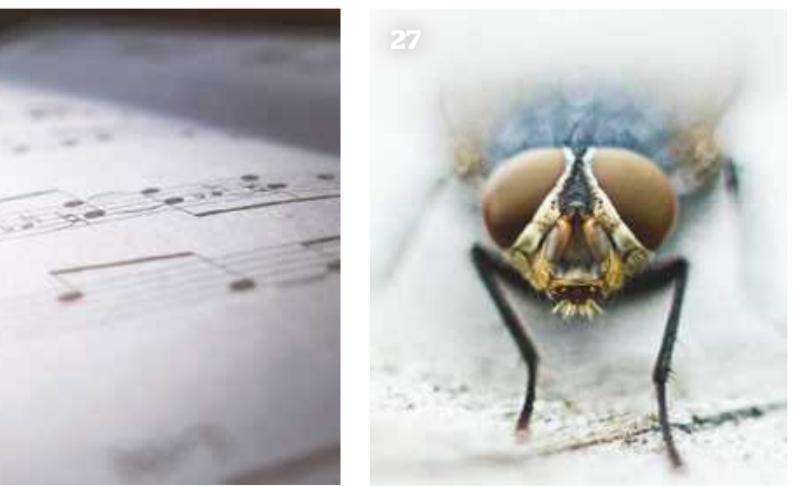


23

23 John Hartshorne West Midlands 28pts

Nikon D7000, 150mm, 1/40sec at f/8, ISO 200

Here John used CamRanger stacking software. The process took 120 shots to give the extreme depth of field



26

24 Rory McDonald Cumbria 27pts

Nikon D7000, 105mm, 0.5sec at f/16, ISO 100

This extraordinary shot revels in the rich yellow of the petals, which serve as a perfect contrast to the deep hues in the centre of the flower

25 Diogo Ferreira Portugal 26pts

Olympus OM-D E-M5, 12-50mm, 1/1250 at f/6, ISO 100

Diogo's image works so well because the tonal range allows us to focus on the flower's form

26 Penny Halsall Oxfordshire 25pts

Sony Cyber-shot DSC-RX100, 28-100mm, 1/100sec at f/3.5, ISO 125

This little spider's body adds a tiny splash of colour against the monochrome of the paper

27 Chris Williams Bridgend 24pts

Canon EOS 550D, 50mm, 1/125sec at f/1.4, ISO 100

The fly landed as I was framing a separate shot,' says Chris. 'I thought the back lighting was amazing, so I snapped away.'

28 Chris Sweet Somerset 23pts

Nikon D7200, 105mm, 1/160sec at f/16, ISO 160, ring flash

Here we see that Chris has included plenty of negative space in order to give his main subject abundant breathing space within the overall frame

29 Adele Spencer Ireland 22pts

Canon EOS 50D, 100mm, 1/160sec at f/4.5, ISO 200

Adele's image has given us a sense of this insect's day-to-day life as it busies itself within its environment

30 Neil Davies Merseyside 21pts

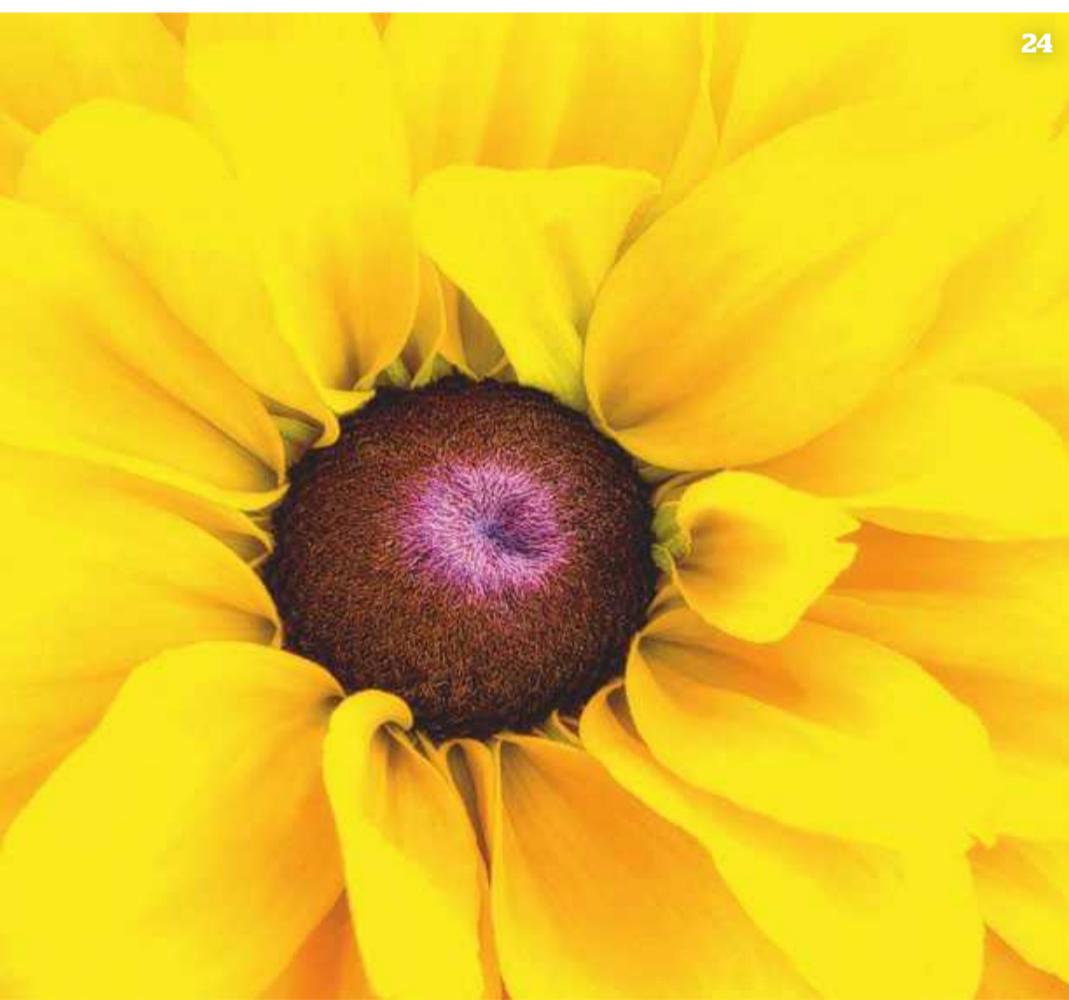
Canon EOS 7D Mark II, 100mm, 1/125sec at f/5.6, ISO 100

Neil took this image of a teasel flower by the light of the afternoon sun

19



24



25



'This extraordinary shot revels in the rich yellow of the petals, which serve as a perfect contrast to the deep hues in the centre of the flower'

28



29



30





Attendees were able to try out some of the latest Nikon kit

ALL THREE IMAGES © CAITLIN MURDOCH



Kate had the audience spellbound at Nikon School Live



The Nikon Df was among the cameras on hand at the AP event

© KATE HOPEWELL-SMITH

About Nikon School

**Nikon
School**

beginners to practising professionals.

The Centre of Excellence, situated in Central London, offers a wide range of courses that are suited to individuals wanting to learn more about photography, or those who simply want to expand their creative horizons.

The Nikon School workshops are a mix of easy-to-understand theory and hands-on practical assignments that are held in small groups to ensure everyone can benefit from the expert knowledge of the tutors. From understanding your digital SLR and lenses, image editing, HDR montages and location fashion shoots to capturing candid street portraits, making HD video films and taking inspiring landscape images or wildlife shots, Nikon School workshops cover a variety of skills and subjects that ensure there is something for everyone.

NIKON SCHOOL offers workshops that cater for photographers of every level of ability, from complete

Light is location

Kate Hopewell-Smith shares her advice about portraiture and light with a packed Nikon School Live audience

I didn't choose Nikon, it was chosen for me when I was given a Nikon D80 for Christmas. It was my first proper camera, and at the time I knew very little about photography.'

So says Kate Hopewell-Smith, who just a few years later is one of the UK's top wedding and portrait shooters. She is talking to us in the theatre at AP's HQ just prior to her Nikon School seminar for around 90 AP readers – the third that AP has hosted with Nikon School Live this year.

So how did Kate become such an accomplished photographer in so little time? Her images are extraordinary, not only in their staging, and in the visible rapport she has with the subjects, but for the beautiful lighting.

'Well you have to like people,' she explains. 'You need people skills and you can't learn those. But then it's about learning to see light. I mean really see it. For me there was a Eureka moment when I realized I could read it and know how it was

going to look within the limited dynamic range of a digital camera.'

Kate long ago upgraded her D80 for Nikon's pro bodies and lenses and now uses a D810, D4 and D3S with a variety of optics. In her role as a Nikon Ambassador she had the chance to shoot with Nikon's new 28-70mm f/2.8 VR lens and is full of praise for it. 'I wasn't a big fan of the 24-70mm before,' she admits, 'but the new one has changed my mind.'

Kate has her audience enthralled as she shows her work and talks about light in a way that many feel they really understand for the first time. Afterwards, as we enjoy a glass of wine and spectacular views over London, they are able to chat to Kate and the Nikon School team, and play with the latest gear that Nikon has brought along – including the first opportunity in the UK to see that new 28-70mm f/2.8 lens.

More Nikon School Live seminars will be held in the coming months, so look out for announcements in AP.



One of Kate's portraits, demonstrating her exquisite use of light

FORTHCOMING NIKON SCHOOL COURSES THAT MAY INTEREST YOU



The Art of Location Wedding Photography

Join Nikon School on location for a fantastic wedding photography workshop, hosted at the exclusive Buxted Park Hotel in East Sussex. You'll learn how to shoot creative wedding images, how to work with a bride and groom on location, lighting techniques and a host of other invaluable tips and tricks. It's a great chance to gain experience from the experts and to get some good images for your portfolio.



Waterfalls in the Yorkshire Dales

This one day workshop will take you to the very best locations to capture the striking scenery of Yorkshire Dales' waterfalls and impressive limestone outcrops. Under the guidance of our experts at Nikon School, you'll be taken through the correct camera settings and cover techniques, as well as having the opportunity to try out a selection of lenses and camera bodies.



Getting Started with Street Photography

Be inspired and develop your creative photography with this one day workshop. Using Nikon School's central London location as a base, you'll be able to go to some amazing nearby areas to capture a range of images in the vibrant streets. The workshop's excellent balance of theory and practical will leave you with a great set of pictures, and lots of creative ideas to use in your photography in future.

For more information on these and a wide range of other courses, please visit: www.nikon.co.uk/training

Kate's top tips

Search for light, not locations

I rarely shoot within 10-15 miles of where I live, but I never do a recce first. I did when I first started and was fairly green, but that's entirely the wrong approach. When you learn that photography is all about light and not about location you realise you can't recce beforehand, because the light will never be the same. Have a rough idea of where you'll shoot – I try to find areas where the subject is free to move around – but when you get there look for where the best light is.

Use props

Getting children to stay in one place for any length of time can be a challenge, so sometimes I introduce props that they can either get into or onto. My favourite is an old tin bath that I bought in a junk shop.

Three types of light

When I do a portrait shoot I like to deliver three types of light: frontal, side and back. Each type of light gives very different results. If you shoot the whole session with the light coming from just one direction the pictures will look a little 'samey'.

Go manual

If you shoot in aperture priority but find yourself using exposure compensation a lot then you'd be better off using manual mode. I used to be an aperture priority shooter, which is fine if you're shooting in pretty safe, flat light. But as soon as you start working in more interesting backlight and sidelight you'll find it won't deliver what you need. But I still select the aperture first and work around that.

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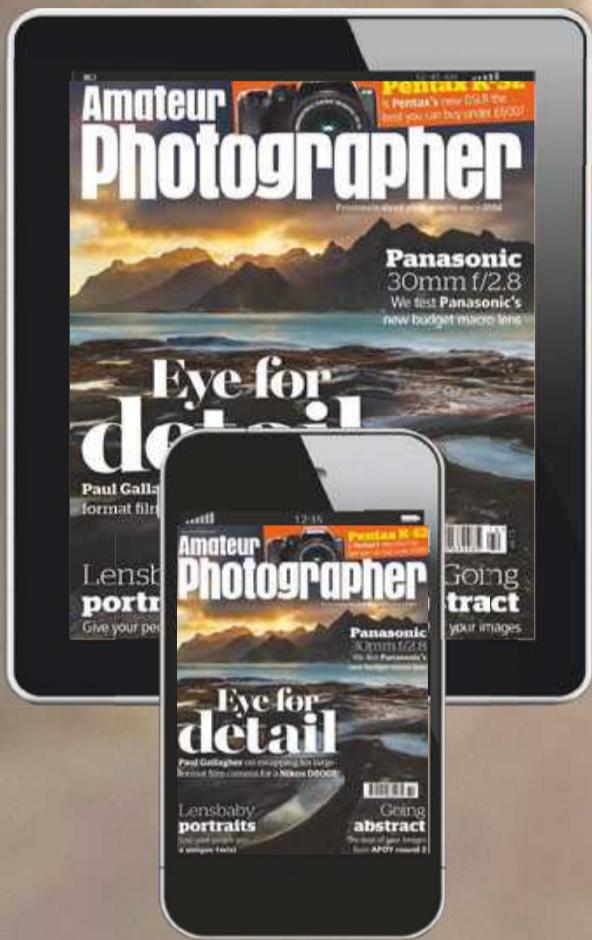


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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

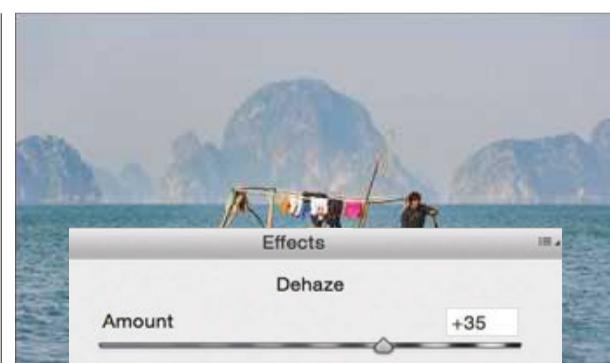
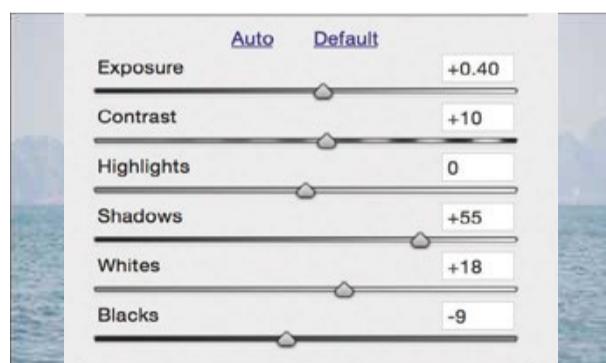
How to remove haze

YOU WOULDN'T usually expect to see much editable detail in a JPEG image, but this example shows how, when processing a JPEG via Adobe Camera Raw, you can improve the appearance and boost the tone contrast. Before you edit a JPEG in Camera Raw you must first adjust the Camera Raw preferences. Open the

Camera Raw preferences and in the JPEG and TIFF handling section, next to JPEG, select 'Automatically open JPEGs with settings'. This image from John Hart is a great example of how a Dehaze Effects adjustment brings out more tone contrast detail to objects in the distance that are partially obscured by atmospheric haze.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk



1 Straighten the horizon and adjust the tones

The image I processed here was a JPEG original. I began by opening this via Camera Raw, where I applied a straightening adjustment to make the horizon level and applied a few Basic panel adjustments to improve the tone contrast. I did this by lightening the Exposure and Shadows.

2 Remove the haze

Next, I added a Radial Filter adjustment to accentuate the detail in the boat. I then duplicated this Radial adjustment and inverted the filter to darken the outer area. To bring out more detail in the islands in the distance, I then went to the Effects panel, where I applied a positive Dehaze adjustment to remove some of the atmospheric haze.

3 Add a graduated filter

The problem when adding a Dehaze adjustment is that it can sometimes lead to an unwanted boost in saturation. To address this, I decreased the global Vibrance setting in the Basic panel. I then added a Graduated Filter adjustment to increase the contrast in the islands, as well as restore some of the saturation in the top half of the image.

How to add colour and contrast

BEFORE



AFTER



THIS IMAGE by Gwyn Swift was shot using an ultra-wideangle zoom at the widest, 16mm setting. The composition is perfect, so it didn't require cropping. These steps show how I used Dehaze Effects to bring out more detail in the mountains. I also emphasised the colour and tone contrast between the stone wall and path in the foreground, the grassy hillside slopes and the blue, hazy clouds in the distance. The final image conveys a nice sense of depth.



1 Basic panel adjustments

The first step was to open this raw image via Camera Raw and apply some Basic panel adjustments. In this instance I increased the Exposure, added a little Contrast and fine-tuned the Whites and Blacks sliders to extend the tonal range as fully as possible. Finally, I set the Highlights slider to -32 to bring out a little more detail in the clouds.

Dehaze Effects adjustments

IF YOU subscribe to Adobe Creative Cloud, ensure that you've updated Photoshop to take advantage of the latest Dehaze Effects adjustment that is available once you have installed Camera Raw 9.1. It works a bit like Clarity in that it can help boost the midtone contrast, but it specifically targets areas of soft contrast created as a result of atmospheric haze, mist or smoke. Be careful not to overdo the effect. If you have to, it is possible to correct the photo by applying a negative Vibrance adjustment. You may also see greater emphasis of any lens vignetting, so check you've enabled lens profile corrections in the Lens Corrections panel before you apply a Dehaze adjustment. In this example (right), I applied a +40 Dehaze adjustment to add more definition to the clouds and water in a sunset scene.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com



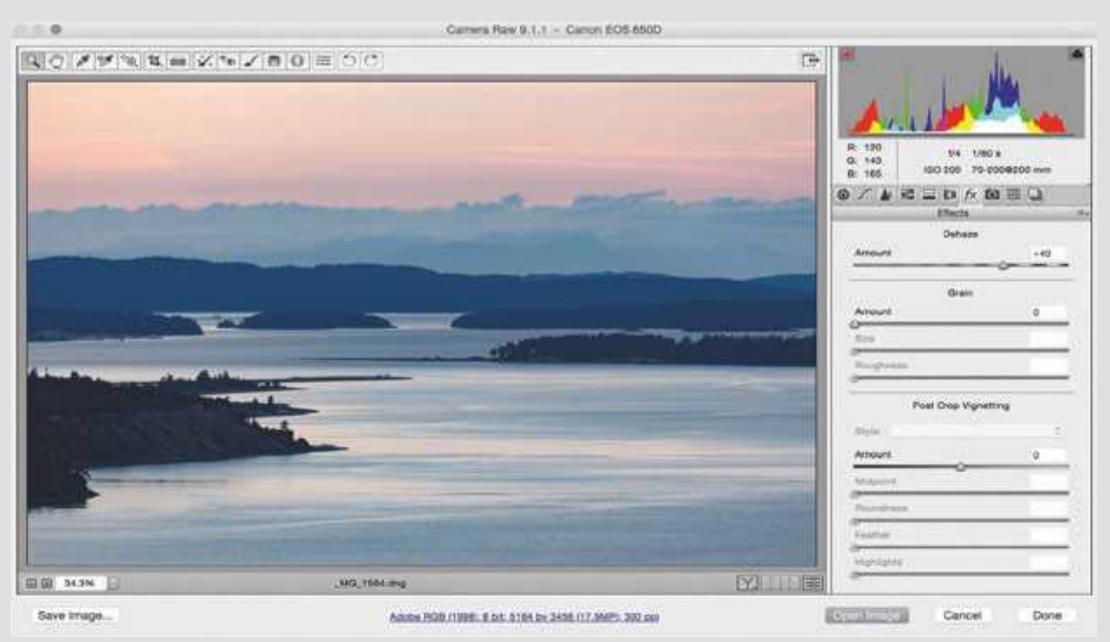
2 Remove the haze

I then went to the Effects panel, where I applied a +25 Dehaze adjustment. As with the other image (see opposite page), this allowed me to bring out more tone information in the mountains in the far distance. I followed this by going to the Lens Corrections panel and applied a lens profile correction to correct for the geometric distortion and vignetting.



3 Apply a darkening Graduated Filter

I still wanted to restore more detail to the clouds, so I applied a Graduated Filter adjustment where I applied a darkening Exposure and negative Highlights adjustment. I then clicked on the Brush Edit mode and used the Minus brush to paint on the mask over the hillside slopes in the middle distance.



Accessories

Useful gadgets to enhance your photography

Microsoft Surface Pro 3

● www.microsoft.co.uk ● From £639

Microsoft's Surface Pro 3 aims to replace your laptop. **Phil Hall** finds out if the hybrid tablet lives up to expectations

At a glance

- 12in touchscreen display (2160x1440)
- Intel Core processor family (i3, i5, i7)
- Runs Windows 10
- Surface Pen included
- Up to 9 hours battery life

WHILE Apple's range of desirable laptops and iPads seem to be the favourite image-editing platform for many photographers, there's a growing number of sleek-looking and high-performance Ultrabook and tablet PCs that are looking to change that. Microsoft's Surface Pro 3 is a prime example.

The third generation of Microsoft's hybrid tablet, the Surface Pro 3 is a fully fledged Windows 8 (and now Windows 10) PC that's been designed to work just as well in tablet mode. This means you can run the likes of Adobe Photoshop CC and Lightroom CC on a Surface Pro 3. Combined with a large 12.1in display (the iPad Air 2's display is only 9.7in) this means it has the potential to do away with the need for a separate laptop altogether,

should you opt for the optional keyboard cover (£109).

It's a little bitubbier than a lot of tablets, but the Surface Pro 3 packs quite a bit more of a processing punch – our test sample featured an Intel Core i5-4300U processor and 4GB of RAM. The built-in kickstand is a nice touch, allowing you to pull out and angle the tablet just how you want.

Processing large files in Lightroom saw the Surface Pro 3 perform well, especially as they were 36-million-pixel images from a Nikon D810. Sharp and bright, the screen was also just large enough to provide a decent amount of real estate when editing, while the stylus Surface Pen allows plenty of quick control over sliders and selective adjustments.

The Microsoft Surface Pro 3 offers something a bit different to the likes of an Apple MacBook Air. Whether you want to edit in the field or browse the internet on your sofa, the refined Surface Pro 3 is a versatile and powerful proposition.



Optional click-in keyboard

Snap-locking to your Surface Pro 3, this transforms the tablet into a laptop.

Multi-position kickstand

This allows you to place the Surface Pro 3 at an angle to suit you.

ALSO CONSIDER

13in Apple MacBook Air

From £849, www.apple.com/uk

Apple's popular Ultrabook is starting to show its age a little, but is still a strong performer with a top-quality finish.



Lenovo Yoga 2 Pro

From £599, www.lenovo.com

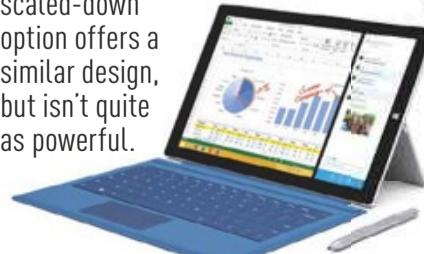
The Yoga 2 Pro is what's known as a convertible laptop, with the 13.3in screen able to switch into four different modes: laptop, tablet, stand and tent.



Microsoft Surface 3

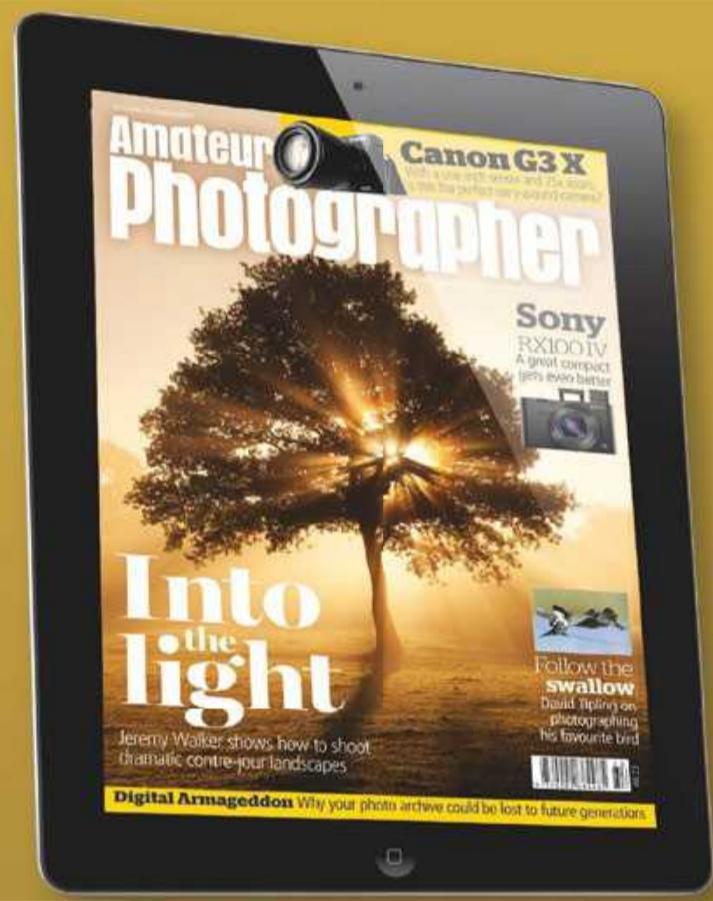
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If you like the idea of the Pro 3 but the investment is too heavy, then this scaled-down option offers a similar design, but isn't quite as powerful.



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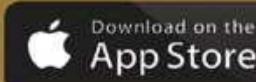


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Editor's comment



Every year *Amateur Photographer* tests more than 200 cameras, lenses and accessories to help you, the reader, make the right choice when it comes to parting with your hard-earned cash. Of course, there are many other people testing photo gear too, but few apply the same rigour and integrity, or have access to the same precision lab testing equipment, that AP does.

Across Europe, however, there are other like-minded magazines that follow the same principles as AP – ratings based on thorough, independent testing, rather than advertising or other influences – and together we form the membership of the European Imaging and Sound Association (EISA). Made up of around 50 special-interest magazines in the fields of photography, video, audio, home theatre and mobile, the Photo Panel, of which AP is a part, comprises 16 photo magazines from across the continent.

Every year the members of EISA get together to discuss the products we have tested during the previous 12 months and agree upon a list of the very best ones in a range of categories. Over the next few pages we present the cameras, lenses and accessories chosen by the panel this year. As ever, whittling down the options was a very tough job, but in most categories the choice was unanimous. You can be confident that if you buy any of the products listed on the following pages you will not be disappointed.

Nigel Atherton Editor



EISA Photo Panel members

Austria FotoObjektiv

Editor: Klaus Lorbeer
www.fotoobjektiv.at

Czech Republic FotoVideo

Editor: Rudolf Stählich
www.ifotovideo.cz

Belgium Shoot

Editor: Erik Derycke
www.shoot.be

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Editor: Pascal Miele
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EUROPEAN USB DAC/HEADPHONE AMPLIFIER OPPO HA-2
EUROPEAN HIGH-END LOUDSPEAKER Focal Sopra No2
EUROPEAN AMPLIFIER Hegel H160
EUROPEAN COMPACT HI-FI SYSTEM Naim Mu-so
EUROPEAN HEADPHONES Sennheiser MOMENTUM 2
EUROPEAN TURNTABLE Pro-Ject RPM3 Carbon
EUROPEAN NETWORK MEDIA PLAYER Marantz NA8005
EUROPEAN MULTIROOM SYSTEM Denon HEOS

HT Audio

EUROPEAN HT RECEIVER Pioneer VSX-930
EUROPEAN HT SOLUTION Philips Fidelio B5
EUROPEAN SOUNDBASE Sony HT-XT3
EUROPEAN SOUNDBAR Canton DM 90.3
EUROPEAN HT SPEAKER SYSTEM Klipsch Reference
Premiere RP-280 Home Theatre System
EUROPEAN BEST VALUE HT SPEAKER SYSTEM
JBL Arena Cinema 5.1
EUROPEAN HT SUBWOOFER ELAC SUB 2070

HT Audio/HT Video & Display

EUROPEAN BLU-RAY PLAYER Pioneer BDP-LX88
EUROPEAN HT STREAMING SOLUTION Netflix

HT Video & Display

EUROPEAN HOME THEATRE PROJECTOR
Epson EH-L51000
EUROPEAN BEST BUY TV Philips 55PUS7600
EUROPEAN HOME THEATRE TV LG 65EG960V
EUROPEAN HIGH END TV Samsung UE65JS9500
EUROPEAN SMART TV LG 65UF950V
EUROPEAN CAMCORDER Panasonic HC-WX970
EUROPEAN DESIGN TV Sony KD-65X9005C

HT Video & Display/Photography

EUROPEAN PHOTO & VIDEO CAMERA
Panasonic LUMIX DMC-G7

Photography/Mobile Devices

EUROPEAN SMARTPHONE CAMERA LG G4

In-Car Electronics

EUROPEAN IN-CAR HEAD UNIT Kenwood DNX7150DAB
EUROPEAN IN-CAR AMPLIFIER HELIX PSIX DSP
EUROPEAN IN-CAR SPEAKER SYSTEM Hertz MLK 1650.3
EUROPEAN IN-CAR SUBWOOFER Focal Performance Expert P 25 F
EUROPEAN IN-CAR PROCESSOR HELIX DSP PRO
EUROPEAN IN-CAR PREMIUM UPGRADE Alpine X701D-A
EUROPEAN IN-CAR SMART UPGRADE MOSCONI GLADEN PICO 2
EUROPEAN IN-CAR HIGH-END COMPONENT Ground Zero GZPW Reference 250

Mobile Devices

EUROPEAN ADVANCED SMARTPHONE Samsung Galaxy S6 edge
EUROPEAN CONSUMER SMARTPHONE Huawei P8
EUROPEAN MULTIMEDIA SMARTPHONE Sony Xperia Z3+
EUROPEAN MOBILE HEADPHONES AKG N60NC
EUROPEAN MOBILE SPEAKER JBL Xtreme
EUROPEAN TABLET Lenovo YOGA Tablet 2 Pro
EUROPEAN WEARABLE DEVICE LG Watch Urbane

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European
Consumer
DSLR Camera
2015-2016

Nikon D5500

The D5500 is a compact, lightweight, but very capable DSLR with an easy-to-handle body. Its 24-million-pixel sensor offers class-leading image quality, with excellent resolution due to the lack of an optical low-pass filter, and huge dynamic range especially at low ISO settings. Its 39-point autofocus system surpasses the competition, particularly when tracking moving subjects. The monocoque body design provides an unusually comfortable grip for such a small camera, and the fully articulating touchscreen swivels and can be used for self-portraits. With extensive manual controls and built-in Wi-Fi, the D5500 includes everything enthusiast photographers need to make and share superb images.



European
Prosumer
DSLR Camera
2015-2016

Canon EOS 7D Mark II

The Canon EOS 7D Mark II is one of the best APS-C DSLRs ever made, offering features normally only available in professional full-frame models. The 65-point AF system gives fast and responsive focusing in a wide range of conditions, even when tracking fast-moving subjects. It can shoot at 10 frames per second, with a huge buffer even when shooting in Raw. The build quality is superb, with full weatherproofing that can cope with almost any conditions. Overall the 7D Mark II is perfect for sports, action and wildlife photographers who like to capture the most fleeting moments.



European
Professional
DSLR Camera
2015-2016

Canon EOS 5DS/5DS R

The Canon EOS 5DS and 5DS R are the highest resolution full-frame DSLRs on the market. The two models give photographers a choice: the EOS 5DS includes an optical low-pass filter to suppress digital imaging artefacts, while the EOS 5DS R cancels its effect for the sharpest possible images. The 50.6-million-pixel sensor, dual DIGIC 6 processors, reduced mirror vibration and reliable metering deliver superb image quality, while the 61-point AF with 41 cross-type points ensures reliable and fast AF performance. These two cameras are the perfect choice for professional photographers for whom ultimate image quality really matters.



European
Consumer
Compact
System Camera
2015-2016

Fujifilm X-T10

The Fujifilm X-T10 includes the best bits of last year's award-winning X-T1 at a much lower price. It has top-plate drive mode, shutter speed and exposure compensation dials, and aperture rings on most lenses. The 16-million-pixel X-Trans CMOS II sensor offers excellent image quality, with particularly attractive JPEG colour output. A newly developed autofocus system is now capable of tracking moving subjects, wherever they are in the frame. This is all wrapped up in a compact, lightweight SLR-style body with an excellent 2.36-million-dot electronic viewfinder, built-in flash, and Wi-Fi for sharing images. It's a great, lighter-weight alternative to a DSLR.



European
Prosumer
Compact
System Camera
2015-2016

Olympus OM-D E-M5 II

The Mark II sees the popular E-M5 refined to being a really serious photographic tool. The superb electronic viewfinder, fully articulated touchscreen, quiet shutter and extremely effective 5-axis in-body image-stabilisation system combine to make an exceptionally capable camera. The autofocus is extremely fast, and continuous shooting is available at up to 10fps. The innovative 40-million-pixel high-resolution composite mode is capable of image quality close to that of high-resolution full-frame DSLRs for static subjects. Much-improved movie features also make the Mark II very interesting to videographers. Overall the E-M5 Mark II is one of the finest CSCs currently available.



European
Professional
Compact
System Camera
2015-2016

Sony α7 II

The α7 II is a full frame CSC of true professional quality that brings strong competition to DSLR systems and offers huge imaging potential in a lightweight body. The 24-million-pixel full-frame sensor brings excellent dynamic range coupled with low noise at high ISO settings, and the hybrid AF system gives fast, accurate focusing. The magnesium body and new hand-grip revolutionises the feel and operation over its predecessor, while the built-in 5-axis image stabilisation is extremely advantageous if you shoot handheld, especially with close-ups and slow shutter speeds. This all makes the α7 II a serious alternative to a full frame DSLR.



European
Premium
Compact
Camera
2015-2016

Leica Q

The Leica Q is a hugely impressive camera that combines state-of-the-art technology with traditional design. The 28mm wide-angle lens is incredibly sharp and the fast electronic shutter, means you can shoot wide open at f/1.7 even in bright sunlight. The 24-million-pixel full frame sensor gives superb image quality, even at high ISO settings, and the traditional control dials give intuitive shooting. The 3.7M-dot electronic viewfinder pairs well with the smoothly damped focus ring for manual focusing, while the touchscreen makes autofocus away from the centre of the frame easy. These elements all combine to make the Q the best digital camera Leica has yet made, despite its high price.



European
Travel Compact
Camera
2015-2016

Sony Cyber-shot DSC-HX90/V

The Sony Cyber-shot DSC-HX90/V is the world's smallest super zoom compact camera with a built-in electronic viewfinder. The Zeiss Vario-Sonnar T* lens offers a powerful 24-720mm equivalent range that covers a full range of travel situations. The EVF allows eye level shooting and is especially useful in bright light, and retracts into the camera body when not needed. The LCD screen tilts 180°, promoting creative shooting from different angles. Video can be recorded at 1080/60p with very high quality, and the HX90V has a built-in GPS, and Wi-Fi with NFC. It's an excellent pocket-sized travel camera that can be carried with you anywhere.



European DSLR
Lens 2015-2016

SIGMA 24mm F1.4 DG HSM | Art

The SIGMA 24mm F1.4 DG HSM | Art is a superb lens, combining exceptional resolution with very low distortion and chromatic aberration. However it's not just the incredible sharpness of this large-aperture wide-angle lens that's impressive, but the overall look of the images, including the smooth, attractive rendition of out-of-focus regions. The construction is excellent too, with an ergonomic design and smooth manual focus ring, and autofocus is fast and silent. Available for the most popular DSLR systems, the SIGMA lens is exceptional value compared to its direct competitors, and most importantly produces consistently attractive pictures with the minimum of fuss.



European
Professional
DSLR Lens
2015-2016

Canon EF 11-24mm F/4L USM

With the 11-24mm F/4L Canon's engineers have constructed one of the best wideangle zooms ever made. The world's widest rectilinear zoom provides class-leading image quality, with exceptional sharpness at all settings even on high-resolution sensors. Distortion, chromatic aberration and vignetting are all kept reasonably low. Construction is superb, with weather sealing for outdoor use, and the autofocus is fast and silent. Full-frame users specialising in landscape, architectural or interior photography who demand exceptional optical performance need look no further. It's bulky and expensive, but for those who can afford it, it's an absolutely outstanding piece of glass.



European DSLR
Zoom Lens
2015-2016

Tamron SP 15-30mm F2.8 Di VC USD

The Tamron SP 15-30mm F2.8 Di VC USD is quite simply a revolutionary design, being the first wideangle zoom to combine a fast f/2.8 maximum aperture with optical stabilisation. It covers a focal length range suitable for landscape photography, interiors and architecture thanks to the low optical distortion, but can also be used for street photography and atmospheric portraits. The optical performance is exceptional and provides a high level of contrast and detail. The autofocus and image stabilisation systems are highly effective, too. Build quality is high, with moisture resistant construction. It's a large and heavy lens, but great value for money.



European DSLR
Telephoto Zoom
Lens 2015-2016

SIGMA 150-600mm F5-6.3 DG OS HSM | Sports

Specially designed for wildlife and sport photographers, this state-of-the-art lens is a new standard for telephoto zooms. Build quality is exemplary, with dust- and splash-proof construction for use in the great outdoors, and the zoom can be locked at all marked focal lengths. Images are very sharp, aided by an improved Optical Stabilizer (OS) that helps to avoid blurring from camera shake. Autofocus is fast and quiet, and compatibility with the SIGMA USB DOCK gives scope for user customisation of settings, along with the possibility of firmware updates. For sports and wildlife photographers it's in a class of its own.



European
Compact
System Lens
2015-2016

Sony FE 90mm F2.8 Macro G OSS

The Sony FE 90mm F2.8 Macro G OSS is probably the best lens of its type, giving some of the finest test results EISA's experts have ever seen. It's incredibly sharp, even into the corners of the image at maximum aperture, and has minimal distortion or chromatic aberration. The level of contrast it produces makes for some great pictures and at f/2.8 it produces beautifully rendered bokeh, with smooth tonal gradations, thanks to the rounded aperture blades. With sturdy build quality, silent focusing and effective optical stabilisation, it's a lens of the very highest quality.



European
Compact
System Zoom
Lens 2015-2016

Fujifilm Fujinon XF 16-55mm F2.8 R LM WR

The 16-55mm F2.8 is a near-perfect general-purpose lens, with image quality that can normally only be achieved by using primes. It's exceptionally sharp at all focal lengths and apertures, with extremely low distortion, chromatic aberration and vignetting. Autofocus is very fast, almost completely silent, and consistently accurate. The 16-55mm is a large and heavy lens, with weather-resistant build quality matching that of the solidly built Fujifilm XT-1. The only missing feature is the omission of optical stabilisation, but the exceptional image quality is a worthy trade-off.



European
Professional
Compact
System Lens
2015-2016

Olympus M.Zuiko Digital ED 40-150mm F2.8 PRO

The M.Zuiko Digital ED 40-150mm F2.8 Pro covers the same picture angles as an 80-300mm lens for full frame, but in a much smaller and lighter enclosure. With a large and constant F2.8 aperture, the zoom range easily replaces almost any fixed focal length lens in its range, and yields outstanding sharpness and optical correction even at full aperture. The build quality is also exceptional, allowing professionals to use the lens under challenging conditions. Add to that super fast performance, supported by the class-leading autofocus and image stabilising features of compatible pro range cameras, the Olympus M.Zuiko Digital ED 40-150mm F2.8 Pro stands out as a must-have lens for sports, adventure and press photography.



European
Photo
Innovation
2015-2016

DxO ONE

The DxO ONE is a truly innovative product that uses cutting-edge technology to improve mobile photography with an iPhone. With a 20-million-pixel 1-inch sensor and f/1.8 lens it produces much higher image quality than conventional phone cameras, yet can still take advantage of the device's connectivity for posting images to social networks. But with DNG raw and DxO's own SuperRAW format, which combines data from four exposures, it's capable of even higher quality when the image files are imported to a computer using the DxO Connect software. The DxO One brings a new approach to mobile photography, with top quality images from a very portable device.



European
Photo & Video
Camera
2015-2016

Panasonic Lumix DMC-G7

The G7 is a true video + stills hybrid camera that brings internal 4K video recording at a very affordable price. This is backed up by a full range of video features including microphone input and a focus peaking display. Stills photographers are not neglected, with a 16-million-pixel Four Thirds sensor, 2.36-million-dot electronic viewfinder, ISO 100-25600, continuous shooting at 8fps, and a silent electronic shutter with speeds up to 1/16000sec. The large grip, twin control dials and fully articulated touchscreen give excellent handling. For amateur filmmakers in particular, the G7 is a game-changer.



European
Smartphone
Camera
2015-2016

LG G4

For the serious snapper who doesn't want to have to carry around a camera in their pocket, LG's G4 ticks all the right boxes. Its 16-megapixel 1/2.6-inch sensor combines with 3-axis optical image stabilisation to ensure that all handheld shots are rock solid and free from camera shake. The speedy F1.8 lens is perfect for tricky low-light conditions, while the super-fast laser autofocus locks onto the subject with unerring speed and accuracy. Completing the package, ColorSpectrum technology is on hand to adjust the white balance to suit ambient lighting conditions in order to capture more realistic and vivacious colours. Finally, that beautiful curved design and supreme 5.5in Quantum IPS display with QHD resolution makes the G4 a sensational tool for other jobs aside from photography.



£10,000
IN PRIZES
TO BE WON



AFOY

Amateur Filmmaker of the Year competition

Your chance to enter the UK's newest competition for budding amateur filmmakers

TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round One: Nature

In this round we ask you to film nature from a new perspective. Look at the world around you – from urban foxes at twilight, to a spectacular sunrise – from a new angle and get creative with unique viewpoints. To see examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

| Theme | Opens | Closes |
|-------------------|-------|--------|
| Round One: Nature | 1 Aug | 30 Sep |
| Round Two: Time | 1 Oct | 31 Dec |
| Round Three: Love | 1 Jan | 28 Feb |

The overall winner will be announced in April 2016

Prizes

Enter to win your share of prizes worth over £10 000!
Here's what you could receive:

Round One

Canon EOS 7D Mark II, worth £1,499.99

Canon Legria Mini X, worth £329.99

Round Two

Canon EOS 5D Mark III, worth £2,499.99
Canon Legria Mini X, worth £329.99

Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99

Canon Legria Mini X, worth £329.99

Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

Visit www.thevideomode.com/afoy
to send us a link to your short film and to view the full terms and conditions

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The RX10 II's articulated screen makes it easy to shoot at low angles

Sony Cyber-shot DSC-RX10 II

Richard Sibley tests **Sony's Cyber-shot DSC-RX10 II**, with new 20.2-million-pixel stacked sensor, 4K video capture and slow-motion video at up to 1000fps

It's true to say that Sony created a new type of bridge camera with the Cyber-shot DSC-RX10. The original model was released in 2013, and it provides a good balance between the convenience of a bridge camera and the image quality and features of a DSLR camera. With this in mind, the RX10 has a 1in sensor, which is smaller than that of a DSLR, but significantly larger than the compact camera sensors usually found in bridge cameras.

The lens is a Zeiss 24-200mm equivalent f/2.8, which again provides the aperture and focal lengths that most enthusiast photographers will need. Since the

release of the RX10, Panasonic has released the Lumix DMC-FZ1000 – a bridge camera with very similar specification to the RX10. However, one area where the Panasonic FZ1000 has the better of the Sony RX10 is in its video capabilities. The FZ1000 can shoot high-resolution 4K video, whereas the RX10 is only capable of full HD 1080p. However, all that has now changed with the introduction of the RX10 II, an updated version of the RX10.

Features

Much of RX10 II remains unchanged from its predecessor. However, there is one significant update: the new camera has a

'stacked CMOS' sensor. The new 20.2-million-pixel sensor takes backside illuminated (BSI) technology – where much of the circuitry is on the back of the sensor – a stage further and instead incorporates these circuits, with the addition of Analogue to Digital (AD) converters and Dynamic Random Access Memory (DRAM), in a second chip below the main imaging surface. This speeds up the processing time, and it is this new-found speed that makes most of the RX10 II's exciting new features possible.

Many of the RX10 II's improvements are based around video capture. The RX10 II can match the Panasonic



Data file

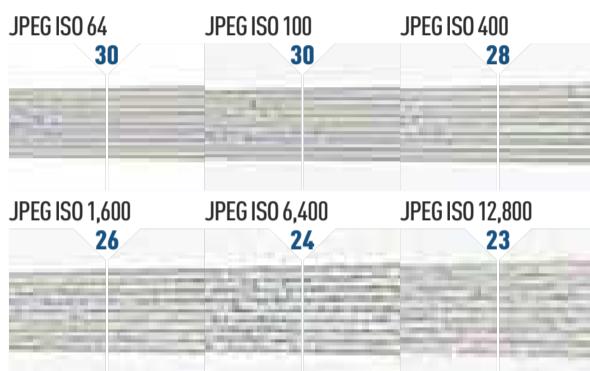
Sony Cyber-shot DSC-RX10 II

| | |
|----------------|--|
| Price | £1,289 |
| Sensor | 1in, 20.2-million-pixel Exmor RS CMOS |
| Output | 5472x3648 pixels |
| Lens | Zeiss Vario-Sonnar T* 24-200mm equivalent f/2.8 lens |
| Shutter speeds | 30-1/3,200sec mechanical, 30-1/32,000 electronic |
| ISO | ISO 100-12,800 (ext to ISO 64) |
| Exposure modes | PASM |
| Metering | Multi, centreweighted and spot |
| Exposure comp | ±3EV in 0.3EV steps |
| Drive mode | 14fps for JPEG in speed priority, 5fps JPEG cont, 3fps raw cont |
| Screen | 3in, 1.23-million-dot tiltable LCD |
| Focusing | Contrast-detection AF |
| Video | 720 (25, 50 100fps), 1080 (25, 50 100fps and HFR 250, 500, 1000fps) and 4K (25fps) |
| External mic | Yes (3.5mm) |
| Memory card | SD, SDHC, SDXC. Note: UHS-1 U3 class best for 4K and HFR |
| Power | Rechargeable battery NP-FW50 |
| Battery life | Up to 400 images (CIPA testing) |
| Dimensions | 129x88.1x102.2mm |
| Weight | 813g (with battery and memory card) |

Sony Cyber-shot DSC-RX10 II

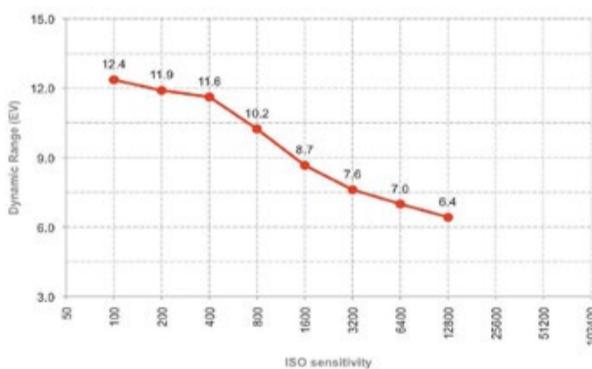
Resolution

The RX10 II's 20.2-million-pixel, 1in CMOS sensor is no doubt a variant on the sensor of a similar size that we have seen in previous RX10 and RX100 cameras, and produces images with around the same resolution, reaching around 3,000l/ph in our test. As we found on the RX10, the 24-200mm equivalent f/2.8 lens is very sharp in the centre.



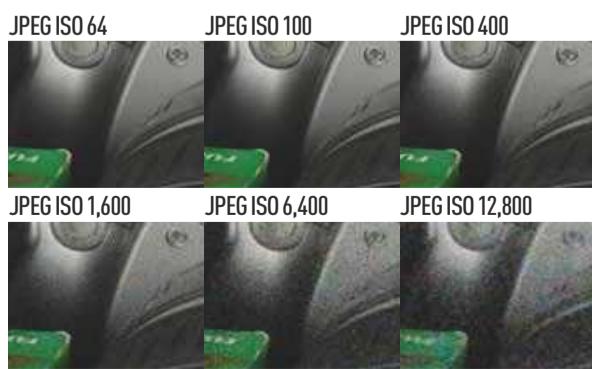
Dynamic range

With a maximum dynamic range of around 12.4EV, the Sony RX10 II is impressive, given the size of the sensor and its pixel density. One thing I noted when shooting JPEG images at the extended ISO 64 setting is that the dynamic range is reduced in the highlights. Therefore, if you are a JPEG-only shooter it is probably best to stick to ISO 100 for landscapes.



Noise

There seems to be little quantifiable difference in the noise levels between the RX10 and RX10 II. Thankfully, that means the sensor produces lots of fine detail with little noise at low sensitivities up to around ISO 1,600. However, I would suggest that ISO 3,200 is about as high as you want to shoot and ideally you should stick below ISO 800.



► FZ1000 by recording 4K video footage in-camera, but it can now also record at frame rates of up to 1000fps – 40x slower than normal, so 1sec becomes 40secs of video. The shooting speed of the camera has also been improved, as it is now possible to capture JPEG images at up to 14fps, compared to 10fps on the RX10. The improved processing power of the RX10 II meant that I was able to shoot a burst of 43 Extra Fine JPEG images in Speed Priority Continuous shooting mode when using a UHS I U3 SD memory card. In standard continuous mode I could shoot 55 JPEG images at 5fps, and 43 raw images at around 4fps, before the shooting rate started to slow.

As well as having a mechanical shutter with a maximum speed of 1/3,200sec, there is also the option of an electronic shutter that can shoot at up to 1/32,000sec. When this is combined with the camera's built-in 3EV ND filter, it means that the maximum f/2.8 aperture of the lens can be used at a low ISO sensitivity – even on a bright sunny day. Of course, the ND filter is also useful when wanting to shoot shallow depth of field footage for video.

There is also a new lower ISO sensitivity limit. Like the previous camera, the standard sensitivity range is from ISO 100-12,800, but the expanded range is now lowered from ISO 80 to ISO 64. The lens remains the same as on the RX10, with a Zeiss Vario-Sonnar T* 8.8-73.3mm f/2.8, which is equivalent to a 24-200mm lens on a 35mm full-frame camera.

Build and handling

Aside from a slight change to the labels on a couple of buttons, the RX10 II is externally identical to its predecessor. The body is made from magnesium alloy with a faux-leather finish to add texture and grip around the main body of the camera. The grip itself feels good; it's a comfortable size and in the hand it is quite easy to forget that you are using a bridge camera and not an entry-level DSLR.

The RX10 II's DSLR-like feel is aided by the range of buttons and dials. There are numerous customisable buttons and the function button is set to reveal a quick menu to change all the current shooting settings.

There are two nice touches on the lens of the RX10 II. The first is that it has an aperture ring and the second is that aperture clicks can be turned off, which is useful when shooting video.

Performance

It is interesting to note that the RX10 II still uses contrast-detection AF, rather than the on-sensor phase-detection that Sony has been reeling out in its other recent cameras. However, the RX10 II is pretty nippy. Indeed, Sony claims that the RX10 II has a focus speed of 0.09sec, which, when focusing on distant objects at the 24mm equivalent setting, is certainly believable.

At this widest focal length the focusing speed is snappy, even when going from the minimum to maximum focus distance. It's worth noting at

The RX10 II's 20.2-million-pixel sensor is capable of capturing very fine details



this point that the minimum focus distance is just 3cm from the front of the lens, which makes the RX10 II great for close-up images.

At the 200mm equivalent focal length the focusing does become a little slower, and it may occasionally hunt in low light. However, the focus speed is still quick and suitable for the majority of subjects that enthusiast photographers will throw at it.

Although the lens focus ring uses an electronic fly-by-wire system, it works smoothly and allows you to focus quickly. Combined with the excellent viewfinder and the magnification view that is offered, it's possible to manually focus precisely.

When shooting video at a 4K resolution, any individual frame has a resolution of 8 million pixels. Sadly, unlike Panasonic, Sony has not included an option (a very useful one at that) to extract an individual frame from 4K footage, so this must be done using software on a computer.

The high frame rate (HFR) video is simply astounding. It should be noted that all the footage is subject to various different crops, depending on the frame rate, and that it's upscaled to 1080p for viewing. The 250fps footage is recorded at a resolution very close to 1080p, so it looks fantastic, and while the 1,000fps footage is a little lacking in definition in comparison, being able to see a bee flying 40x slower than in real life is fascinating.

More conventionally, the camera can record at 1920x1080 at 25, 50 or 100p. It also has a mic-in and headphone output, as well as HDMI and a wealth of other features.



Our verdict

LIKE its RX10 predecessor, the RX10 II produces great images, it has an excellent lens, very good build and handling, and it excels at video capture. The new EVF and electronic shutter options are great additions to the camera, and the 4K video capture and slow-motion options are excellent. However, for existing RX10 owners you have to ask if there really is enough to tempt you to buy the RX10 II, particularly if you aren't interested in video or faster shooting bursts.

For those starting in video, and other creative types, it should prove a very versatile all-in-one tool. There are few situations that the RX10 II won't be able to cope with, and the 4K video should

mean that it won't be superseded too quickly.

There is no doubt that the RX10 II is a great bridge camera, and those looking to lighten the load don't need to look much further than this all-in-one solution. The catch is the price, which at £1,200 makes it a somewhat considered purchase.

For and against

- +
- 20.2-million-pixel, 1in sensor produces great images
- +
- Excellent EVF
- +
- Great video capabilities, including 100fps slow motion and 4K capture
-
- Touchscreen would be useful
-
- An articulated, rather than tilting, screen would be a good addition
-
- High frame-rate video mode could be a little easier to use



| | |
|------------------|-------------|
| FEATURES | 9/10 |
| BUILD & HANDLING | 9/10 |
| METERING | 9/10 |
| AUTOFOCUS | 8/10 |
| AWB & COLOUR | 9/10 |
| DYNAMIC RANGE | 9/10 |
| IMAGE QUALITY | 9/10 |
| VIEWFINDER/LCD | 9/10 |

Focal points

The RX10 II offers a range of features designed to be attractive to social media users

Rear screen

The 1.23-million-dot LCD screen has a tilting mechanism for shooting at high or low angles.

EVF

The electronic viewfinder has been updated to a 2.4-million-dot display, which brings it in line with most of its competitors.

Wi-Fi and NFC

As you'd expect, the RX10 II has built-in Wi-Fi and NFC for connecting to smart devices.

Top LCD panel

Mimicking a DSLR, the main camera settings are displayed on this simple top LCD panel.



Video recording

The video record button is in quite an awkward place and I would prefer it to be closer to the shutter button.

Battery

When using the monitor, the RX10 II battery has a life of 400 shots or 65 minutes when shooting movies, according to CIPA tests.



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Your expert guide

Simeon Quarrie is known for his creativity and storytelling in both video and photography. His work has seen him travel across the world for clients who seek his unique approach. With his passion for both wedding photography and cinematography, Simeon has successfully worked across a range of genres. He is a prolific educator with infectious enthusiasm and his work features on top industry blogs.



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Sooty problem

Q I recently got soot on the lens of my Tamron AF 70-300mm Di LD lens when it was on my Pentax K-50. What's the best way to clean the lens? Also, if I bought a Pentax SMC DA 50-200mm WR lens, would there be less chance of this happening again?

Gerald Tait

A If you've just got soot on the front of the lens, it should be relatively easy to clean off. You ought to be able to do this using lens cleaning fluid and either a cotton bud or lens tissue. Just work slowly and carefully, wiping from the centre to the edge of the lens, but avoiding rubbing hard as you might risk scratching it.

If some soot has got inside the lens, obviously it's a different matter. But if there's only a little, it probably won't have much effect on image quality. It might reduce contrast slightly, but shouldn't do much more harm than that.

In principle, the Pentax 50-200mm WR should be much more resistant to getting dust inside the lens, but obviously it will give rather less reach than your Tamron 70-300mm. Another option might be the Pentax SMC DA 55-300mm f/4-5.8 ED WR, although at £320 it's rather more expensive than the 50-200mm (which costs around £200).

Andy Westlake



The BlackRapid Double DR-1 Dual Camera Harness

Best camera harness

Q As I regularly use two DSLRs, I'm looking to buy a dual-camera harness. Could you give me some advice on which ones to consider? Friends at my camera club have recommended the BlackRapid Double DR-1, but are there better options out there?

Hayley Thompson

A If you'd like to distribute the weight of your cameras over your shoulders, the BlackRapid Double DR-1 Dual Camera Harness (£114) offers excellent value for money (www.blackrapid.com). However, also consider the BlackRapid Double Slim DR-2 (£109) that's designed for smaller builds.

If you'd like a similar harness, but with a premium look made from leather, take a look at American brand Holdfast's Money Maker (www.holdfastgear.com). Prices start from

\$215, but the build quality and design are exquisite. We'll be bringing you our review of the Water Buffalo version in an upcoming issue.

If you're on a tighter budget, the Optech Utility Sling-Duo is a sling-type neoprene strap that goes over one shoulder rather than both, and holds two cameras that hang either side of your body. They also attach via their strap lugs, rather than their tripod sockets. It's good value at £36.99.

Michael Topham



Hyperfocal distance is not the only strategy to achieve front-to-back sharpness

Hyperfocal help

Q I am a novice photographer who uses a Canon EOS 700D and am keen to develop my skills, including making sure my images are in perfect focus. I have several Canon EF lenses, none of which has a distance scale, making the concept of hyperfocal distance difficult to put into practice. If I can focus on a foreground object at roughly the right distance using a specific AF point, does that achieve the same aim or do I need to do something different (other than buy a set of more expensive lenses)? What can I do if there is no foreground object at the approximate hyperfocal distance?

Claire Allfrey

A The basis of the hyperfocal technique is to set a focus distance and aperture so that anything from a defined distance in front of the camera to infinity is in acceptably sharp focus. So in principle, if you can autofocus on an object that's roughly at the hyperfocal distance, then set the aperture to match, this is exactly what you'll get.

The problem comes with modern autofocus lenses, relatively few of which have distance scales, let alone depth of field markings. With zoom lenses there's a very good reason for this: most are varifocal, which means that focus isn't maintained when the lens is zoomed. This means that at any position of the focus ring, the focus distance will change depending on the zoom position, which would make any distance scale misleading.

So how can you get round this? Well, while hyperfocal focusing is designed to maximise front-to-back sharpness, it isn't necessarily the only strategy for getting the optimum focus. Even when you have a landscape composition with lots of depth, you may do just as well picking the main point of interest and focusing on that. Then set an aperture to give plenty of depth of field and get the best from your lens, which usually means f/8 or a stop either side. Remember to check your images on-screen for acceptable sharpness, and experiment with your focus point and aperture until you get the effect you want. There's no penalty for taking as many shots as you like and picking the best.

Andy Westlake

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In the bag

Dave Kai-Piper is a photographer and retoucher who has worked with numerous brands and publications, and is also an Adobe Community Professional. Visit www.ideasandimages.co.uk for more



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Peli 1510 case with custom TrekPak inserts

1 Since I tend to carry quite a bit of kit, I need to know it's safe. The Peli cases are the only ones on the market that offer total kit-care solution when travelling and the yellow is clear and distinctive. On shoots it's my office where I set up the laptop and tether into it using cables from Tether Tools.

Fuji kit

2 I use the Fujifilm X-T1 with Fujinon XF 16-55mm and XF 50-140mm zoom lenses. I also use the Fujifilm X-Pro1 with 56mm and 35mm lenses. Both the cameras have Arca-Swiss quick-release plates, plus an adapter ring for my Lee Filter Matte Box.

Nikon kit

3 The sensor in the Nikon D800 is amazing, but it's a slower system to use. Right now I'm using the Global Vision range of Sigma lenses on it, with the exception of the 105mm, which is yet to be re-released into the new range. As a rule, though, the 35mm and 105mm combo is pretty much perfect for my work.

Lee Filter kit

4 My Matte Box and grad filters are a vital element in my workflow. I love the way I can control the ambient light with the grads. I use two 0.6 soft ND grads and two 0.9 hard ND grads. I also have a system that lets me mount all four filters and rotate them independently.



Lighting kit

5 The Cactus Wireless Flash RF60 and V6 triggers with the RoundFlash make up my simple lighting kit that lives in my camera case. I find it can be very useful to have a single strong flash that works across the Fujifilm and Nikon system in my bag at all times. I am the first to admit I really under-use these amazing units as I don't even use the TTL functions. The main reason Cactus is here is its reliability. The RoundFlash is the smallest and most portable way to get amazing light out of a speed light. This combo is used on pretty much 70% of my portfolio.

List of kit Yellow Peli case with custom TrekPak inserts, Fujifilm X-Pro1 in lizard yellow, Fujifilm X-T1, Nikon D800, GoPro Black, Fujinon XF 16-55mm f/2.8 R LM WR, Fujinon XF 50-140mm f/2.8 LM OIS WR, Fujinon 56mm f/1.2 R APD, Fujinon XF 35mm f/1.4 R, Sigma 105mm f/2.8 EX DG, Sigma 35mm f/1.4 DG HSM, Cactus RF60, Cactus V6 trigger, RoundFlash, Lee Matte Box and 0.6 and 0.9 ND grad filters, filter rings for all lenses, UV and polarising filters, Chillblast laptop, Wacom Pen & Touch tablet, 2TB portable storage drive, cables, battery packs and chargers



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Balda Baldix

Ivor Matanle profiles a rangefinder camera with an outstanding lens

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THE 12-on-120 Balda Rangefinder Baldix with uncoupled rangefinder, Prontor SVS shutter to 1/300sec and Enna Ennagon 75mm f/3.5 (one of the best lenses offered by Balda in its rollfilm folding cameras) is a formidable tool for classic film photography. The fact that the rangefinder was not coupled to the lens focusing mattered far less to enthusiasts when this, and other 'Messe' cameras were new, than it does to collectors and rollfilm camera users nowadays. It is still an extremely usable camera that is capable of extremely fine results, despite its rudimentary build quality.

What's good It is solid and reliable, with a design that's easy to load, open and close, with superb lens quality.

What's bad The cosmetic finish is often worn compared to other, more expensive cameras, of the same age.





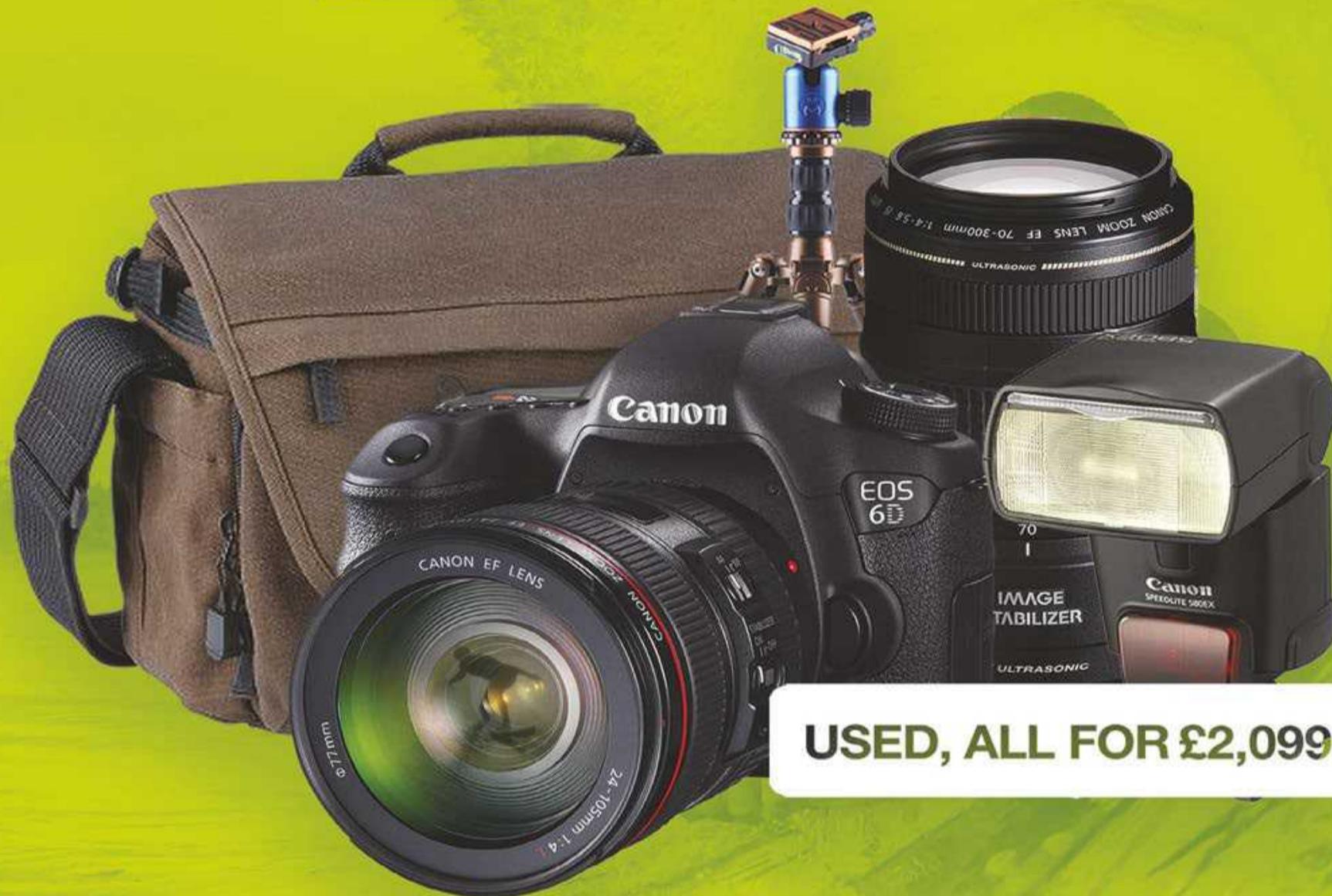
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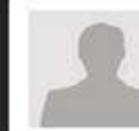
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Professor Newman on...

Short and fast lenses

Bob Newman looks at two recently launched Sigma lenses that have a limited zoom range

The recent record of Sigma's product introductions is one of optically excellent lenses that break, one way and another, with the accepted parameters of what is practical in the context of reasonably priced commercial optics.

Last year, the company released what still is the lowest f-number zoom lens for a still camera, the 18-35mm f/1.8 DC HSM | A for APS-C (DX) cameras. Now it has trumped that achievement with the 24-35mm f/2 DG HSM | A for full-frame cameras. While this lens has a slightly larger f-number, it is effectively even faster. Due to the 2.25x area of full frame with respect to APS-C, this lens can project onto the sensor the same amount of light as would an f/1.33 lens operating on an APS-C camera.

The key to the design of both these lenses is the short zoom range. The 18-35mm has a zoom range of roughly 2x, making it a 'wideangle-to-normal' zoom lens. The full-frame optic has an even shorter zoom ratio of just 1.5x, making it a wideangle-only optic (although 35mm on full-frame could be seen as a 'wide normal'). The limited zoom range combined with short focal length allows the wide aperture to be achieved within usable size limits.

To see why, we should consider how a zoom

lens is constructed. The usual design is a prime lens looking through a variable Galilean telescope (or 'afocal converter'). A Galilean telescope is made from a combination of negative and positive lenses, and unlike most telescope designs it does not invert the image. For wideangle zooms such as these, the 'telescope' will be inverted, with the negative lens elements towards the front. The f-number of a lens is given by the focal length divided by the diameter of the 'entrance pupil', which is the aperture stop viewed through the front element. Since the variable converter is placed in front of the lens, it changes the apparent size of the stop as the focal length changes, resulting in a 'constant-aperture' zoom, which should more properly be called a 'constant f-number' zoom. In the case of the 24-35mm, the

'The f-number of a lens is given by the focal length divided by the diameter of the "entrance pupil"'

maximum size of the entrance pupil, and quite likely the physical aperture of the lens, is 17.5mm (35/2), which is manageable in terms of size.

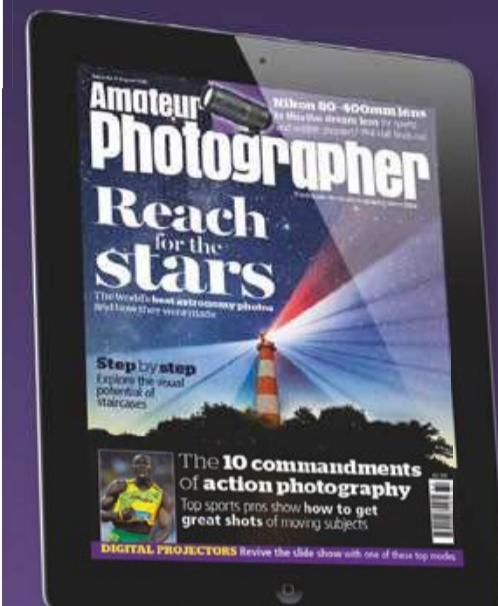
The bigger problem with respect to the dimensions of the lens is the size of a reversed Galilean telescope, which simultaneously has a wide enough angle of view that, for a full-frame lens at 24mm focal length, is 84°, and a 17.5mm 'eyepiece'. Had Sigma extended the focal length range to 50mm, that 'eyepiece' would have needed to be 25mm to maintain f/2, and the lens be that much larger.



The Sigma 18-35mm f/1.8 (left) and 24-35mm f/2 (right)

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

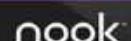
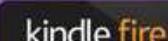
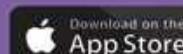
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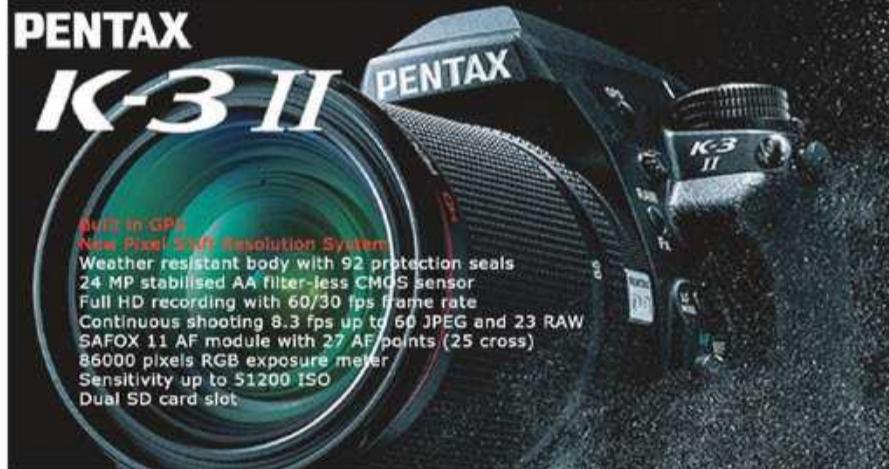


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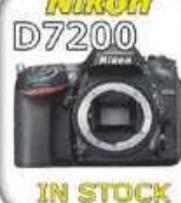
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| NIKON SB50 DX SPEEDLIGHT COMPLETE..... | MINT-BOXED £59.00 |
| NIKON SB700 SPEEDLIGHT..... | MINT-BOXED AS NEW £199.00 |
| NIKON SB600 SPEEDLIGHT..... | MINT-BOXED £149.00 |
| NIKON SB800 SPEEDLIGHT COMPLETE..... | MINT-BOXED £199.00 |
| NIKON R1C1 CLOSE UP SPEEDLIGHT COMMANDER KIT..... | MINT-BOXED £399.00 |
| METZ 45.04 L4 DIGITAL FLASH FOR NIKON..... | MINT- £175.00 |
| NIKON MH 19 MULTI-CHARGER FOR NIKON D700 ETC..... | MINT-BOXED £75.00 |
| SIGMA EF-530 DG ST ELECTRONIC FLASH TTL NIKON FIT..... | MINT-BOXED £75.00 |
| NIKON SC 29 TTL REMOTE CORD..... | MINT-BOXED £35.00 |
| NIKON MC 36 REMOTE CONTROL..... | MINT- £79.00 |
| OLYMPUS OMD-E1 WITH 12-50MM ED EZ LENS LOW USE..... | MINT £395.00 |
| OLYMPUS E-P1 12MP + 14-42 LENS AND LEATHER CASE..... | MINT-BOXED £149.00 |
| OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE..... | MINT-BOXED £199.00 |
| OLYMPUS 12mm F2 ZUIKO DIGITAL ED MICRO 4/3RDS..... | MINT £399.00 |
| OLYMPUS 45mm F1.8 M ZUIKO DIGITAL MICRO 4/3RDS..... | MINT £125.00 |
| OLYMPUS 60mm F2.8 MACRO M ED MICRO 4/3RDS..... | MINT £275.00 |
| PANASONIC AG-575MM F4/5.6 LUMIX G X VARIO M 4/3RDS..... | MINT-BOXED £219.00 |
| SIGMA 10-20mm F4.5/6.3 DC EX HSM OLYMPUS 4/3RDS..... | MINT+HOOD £245.00 |
| OLYMPUS 50Mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS..... | MINT CASED £365.00 |
| OLYMPUS 12 - 60mm F2.8/4.0 SWD ZUKO DIG ED 4/3RDS..... | MINT CASED £445.00 |
| OLYMPUS 70 - 300mm F4.5/6.3 ZUKO DIGITAL ED 4/3RDS..... | MINT £225.00 |
| OLYMPUS EC-20 TELECONVERTER FOR 4/3RDS..... | MINT CASED £245.00 |
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| OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY..... | MINT-BOXED £39.00 |
| OLYMPUS FL-14 FLASH UNIT..... | EXC++ BOXED £69.00 |
| OLYMPUS FL-40 FOR OLYMPUS DIGITAL..... | MINT-BOXED £59.00 |
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| SONY DT 30mm F2.8 MACRO SAM LENS..... | MINT-BOXED £115.00 |
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| CANON EOS 3 BODY..... | EXC+ £99.00 |
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| CANON 17 - 40mm F4 USM "L" WITH FILTER..... | MINT-BOXED £465.00 |
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| CANON 24 - 105mm F4 USM "L" IMAGE STABILIZER..... | MINT CASED £595.00 |
| CANON 28 - 300mm F3.5/5.6 USM "L" IMAGE STABILIZER..... | MINT-CASED £1,225.00 |
| CANON 70 - 200mm F2.8 USM "L"..... | MINT-BOXED £745.00 |
| CANON 70 - 200mm F2.8 USM "L"..... | EXC++ £545.00 |
| CANON 70 - 200mm F2.8 USM "L" IMAGE STABILIZER..... | MINT BOXED £999.00 |
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| CANON 50mm F1.8 MARK 1 (VERY RARE NOW)..... | MINT-BOXED £149.00 |
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| CANON 400mm F5.6 USM "L" WITH HOOD & CASE..... | MINT-BOXED £845.00 |
| CANON 400mm F4 DO USM IMAGE STABILIZER LENS..... | MINT-CASED £2,595.00 |
| CANON 50mm F1.8 MARK 1..... | MINT-BOXED £149.00 |
| CANON 60mm F2.8 USM MACRO LATEST..... | MINT BOXED £279.00 |
| CANON 100mm F2 USM..... | MINT- £295.00 |
| CANON 300mm F4 USM "L" IMAGE STABILIZER..... | MINT-BOXED £865.00 |
| CANON 400mm F5.6 USM "L" WITH HOOD & CASE..... | MINT-BOXED £845.00 |
| CANON 400mm F4 DO USM IMAGE STABILIZER LENS..... | MINT-CASED £2,595.00 |
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| CANON EF 1.4X EXTENDER MK I..... | MINT- £179.00 |
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| CANON EF 2.0X EXTENDER MK II..... | MINT-BOXED £185.00 |

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| CANON EF 2.0X EXTENDER MK II..... | MINT CASED £179.00 |
| KENCO DG CANON FIT TUBE SET 12,20,36MM..... | MINT- £99.00 |
| KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER..... | MINT-BOXED £159.00 |
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| CANON 540 EZ FLASH + INST..... | MINT- CASED £59.00 |
| CANON 420 EZ FLASH..... | MINT-BOXED £39.00 |
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| CLI42 | Pixma Pro 100 | |
| Originals: | | |
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| Compatibles: | | |
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| Colours | 14ml each | £3.99 |
| CLI8 | Pixma Pro 9000 | |
| Originals: | | |
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| Colours | 14ml each | £9.99 |
| Compatibles: | | |
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| Colours | 14ml each | £3.99 |
| PGi9 | Pixma Pro 9500 | |
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| Colours | 14ml each | £8.99 |
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| | CLI551XL Colours 11ml | £10.99 |
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| | PG540XL Black 21ml | £15.99 |
| | CL541 Colour 8ml | £13.99 |
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| | PG545XL Black 15ml | £13.99 |
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| | PGi520/CLI521 Set of 5 | £19.99 |
| | PGi525 Black 19ml | £4.99 |
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| | Bci6 Colours 15ml | £2.99 |
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| Compatibles: | | |
| No.16 Set of 4 | £14.99 | |
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| No.16 Colours 12ml each | £3.99 | |
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| No.18XL Set of 4 | £42.99 | |
| No.18XL Black 11.5ml | £14.99 | |
| No.18XL Colours 6.6ml each | £11.99 | |
| Compatibles: | | |
| No.18 Set of 4 | £14.99 | |
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| No.18 Colours 12ml each | £3.99 | |
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| Compatibles: | | |
| No.24 Set of 6 | £22.99 | |
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| No.24 Colours 7ml each | £3.99 | |
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| No.26 Set of 4 | £29.99 | |
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| No.26 Colours 4.5ml each | £7.99 | |
| No.26XL Set of 4 | £49.99 | |
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| No.26XL Colours 9.7ml each | £13.99 | |
| Compatibles: | | |
| No.26 Set of 4 | £14.99 | |
| No.26 Black 7ml | £3.99 | |
| No.26 Colours 7ml each | £3.99 | |
| T0481-T0486 | Seahorse Inks | |
| Originals: | | |
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| Compatibles: | | |
| Set of 6 | £19.99 | £3.99 |
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| Set of 8 | £105.99 | |
| Compatibles: | | |
| Set of 8 | £27.99 | £3.99 |
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| Compatibles: | | |
| Set of 8 | £27.99 | £3.99 |
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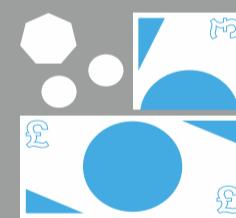
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BP-50 £20
Pro shade S £59
Lens Hood 65-80 £20
SQAi Motorwinder £149
Speed grip S £69

CANON DIGITAL AF USED

1DS MKIII body £1399
1D MKIV body box £2199
1D MKIII body box £799
7D body box £449
5D MKIII body box £1699
5D MKII body box £999
5D MKI body box £399
5D body box £299
40D body £199
30D body box £169
760D body M- box £549
600D body box £269
550D body box £249
450D body £179
400D body £129
350D body £99
300D body £79
100D body £199
BG-E1 £29
BG-E2 box £39
BG-E2N box £59
BG-ED3 box £39
BG-E5 box £49
BG-E6 box £119
BG-E7 box £99
BG-E8 box £79
BG-E16 box £169
OTHER CAF USED

TAM 10-24 F3.5/4.5 £419
TAM 10 F2.8 DC Fisheye £319
10-20 F4/5.6 HSM box £229
7D body box £449
17-70 F2.8/4 DC OS HSM £239
5D MKIII body box £1699
5D MKII body box £999
5D MKI body box £399
5D body box £299
40D body £199
30D body box £169
760D body M- box £549
600D body box £269
550D body box £249
450D body £179
400D body £129
350D body £99
300D body £79
100D body £199
BG-E1 £29
BG-E2 box £39
BG-E2N box £59
BG-ED3 box £39
BG-E5 box £49
BG-E6 box £119
BG-E7 box £99
BG-E8 box £79
BG-E16 box £169
CANON AF USED

EOS 1V HS body box £699
EOS 3 + PB-E2 £239
EOS 3 + BP-E1 £199
EOS 3 £149
EOS 1n/EOS 3 b/o ea £129
EOS 5 body £39
EOS 650 body £29
EOS 600 body £20
8-15 F4 L box £749
10-22 F3.5/4.5 U £349
15-85 F3.5/4.5 EFS £399
16-35 F2.8 LII box £899
17-40 F4 L box £449
17-55 F2.8 IIS £449
18-55 F3.5/5.6 IS EFS £79
18-55 F3.5/5.6 IS STM £99
18-55 F3.5/5.6 EFS £59
18-200 F3.5/5.6 EFS £299
24 F2.8 IS USM £369
24-70 F2.8 LII M- box £1199
24-70 F2.8 box £699

CANON FLASH USED

CP-E3 £49
SB-E2 bracket £119
ST-E3 box £199
ST-E2 transmitter £89
EOS 600 body £20
8-15 F4 L box £749
430EZ non digital £39
550EX £149
580EX box £239
580EX II £299
600EX RT box £349
CANON MF FD USED

F1N AE + AE £499
motor drive £499
F1N AE body £399
A1 body £79
T90 body box £149
T90 body £69

CANON FLASH USED

Plain prism (645 Super) £39
WLF 645N/1000S/J £49

CANON NEX USED

NEX 7 body box £349
NEX 5N + 18-55 £239
NEX 5 body £179
10-18 F4 OSS M- box £529

CANON SLR USED

MINOLTA/SONY AF USED

9000 body £79
800Si QD M- £79
700Si + VC700 £69
700Si body £49
7xi body £49
Dynax 5 body £39
505Si Super £25
300Si or SPXi body ea £19
700Si body £49
F4 body £349
F4E body £299
F4S body scruffy £199
F801 body £29/59
F601 body £29
500Si body £25
28-70 F3.5/4.5 ROM box £479
70-200 F4 (3 cam) £249
250 F4 (3 cam) £399
Angle finder R £149
LIGHTMETERS USED

Minolta Autometer IV £149
Minolta Flashmeter V £199
Minolta Spotmeter M £199
Pentax Spotmeter V £99
Polaroid Flashmeter £99
Sekonic L308 £99
Sekonic L358 £169
Sekonic L558 £249

MAMIYA 645 MF USED

Plain prism (645 Super) £39
WLF 645N/1000S/J £49

MAMIYA 645 MF USED

Plain prism (645 Super) £39
WLF 645N/1000S/J £49

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WLF 645N/1000S/J £49

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WLF 645N/1000S/J £49

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| | | | | | |
|---|--|--|---|---|--|
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| ETRSi Complete + AEII Prism.....E+ £279 | 85mm F1.2 L USM MkII.....E+ £1,099 | 550EX Speedlite.....E+ / E++ £99 - £109 | Olympus E-PL1 Black + 14-42.....E++ £99 | 18-55mm F3.5-6.6 OSSE+ £59 | H2 Complete.....E+ £1,949 |
| ETRSi Complete.....E+ £239 - £249 | 85mm F1.8 USM.....E+ / Mint- £189 - £219 | 580EX MkII Speedlite.....E+ £219 | Olympus E-PL2 Black + 14-42mm.....E+ £129 | 35mm F2.8 FE ZAMint- £399 | H2 Body + Prism + Mag.....E+ £1,250 |
| ETR Body Only.....E+ £79 | 100mm F2.8 USM Macro.....E+ £149 - £259 | 580EX Speedlite.....E+ / E++ £125 - £159 | Olympus E-PL2 Black Body OnlyEx Demo £139 | Tamron 18-200mm F3.5-6.3 Di III VC.....E+ £349 | H1 Complete.....E+ £1,199 |
| 30mm F3.5 PE Fisheye.....E+ £589 | 100-400mm F4.5-5.6 L IS USM.....E+ £649 - £699 | Metz 15 MS-1 Flash.....E+ £179 | Olympus E-PL3 + 14-42mm + Flash.....E+ £119 | Yashuhara 5x Macro Lens.....E+ £199 | H1 Body Only.....E+ / E++ £689 |
| 40mm F4 E.....E+ £119 | 180mm F3.5 L Macro USM.....Mint £749 | Metz 40MZ2 Flash.....Unused £69 | Olympus E-PL3 Black + 14-42mm + Flash.....E+ £119 | | 28mm F4 HCDE+ / Mint- £2,099 - £2,450 |
| 45-90mm F4-5.6 PE.....E+ £399 - £449 | 200mm F2.8 L USM II.....E+ £439 | Metz 50AF1 Digital.....E+ / E++ £69 - £99 | Olympus E-M1 Black Body Only.....E+ £609 | 35mm F3.5 HCE+ / E++ £1,189 - £1,389 | 50mm F3.5 HCE+ / E++ £1,199 - £1,299 |
| 70-140mm F4.5 PE.....E+ £599 | 300mm F2.8 L IS USM.....E+ £2749 | Nissin Di866 Flash.....E+ £89 | Olympus E-M5 MkII Body Only - Black.....Mint £749 | 50-110mm F3.5-4.5 HCE+ £1,499 - £1,850 | 100mm F4.5 PE Macro.....E+ £199 |
| 105mm F4.5 PE Macro.....E+ £199 | 300mm F2.8 L USM.....E+ £189 | Nissin 5000GW Flash.....Unused £59 | Panasonic G1 Body OnlyE+ £49 | 120mm F4 H4 Macro.....E+ £1,649 | 150mm F3.5 EAs Seen / E+ £39 - £109 |
| 150mm F3.5 E.....As Seen / E+ £39 - £109 | 300mm F4 L IS USM.....E+ / Mint- £659 - £699 | Sigma EF40 Flash.....Unused £19 | Panasonic GF-1 Body OnlyE+ / E++ £59 | 1.5x HTS Tilt/Shift Converter.....Mint- £2,495 | 150mm F3.5 PE.....E+ £129 |
| 200mm F4.5 E.....E+ / Unused £99 - £219 | 300mm F4 L USM.....E+ £4289 | Sigma EF40ST Flash.....Unused £19 | Panasonic GF-2 Body OnlyE+ £59 | 1.7x H Converter.....E+ / Mint- £599 - £699 | 200mm F5.6 EE+ £129 |
| 250mm F5.6 E.....As Seen / E+ £79 - £159 | 400mm F2.8 L IS USM.....E+ £189 | Sigma EF500 DG ST Flash.....E+ £39 | Panasonic GF-3 + 14-42mmE+ £109 | Canon EOS 1D MkII Body Only (720NM).....E+ £1,099 | 500mm F8 E.....E+ £359 |
| 500mm F8 E.....E+ £359 | 600mm F4 L USM.....E+ £249 | Sigma EF500 DG ST Flash II.....E+ £49 | Panasonic GF-3 Black BodyE+ / Mint- £69 - £79 | Canon EOS 5D MkII Body + BG-E6 Grip.....Exc £599 | 2x Converter E.....E+ £59 |
| 2x Converter E.....E+ £59 | 800mm F5.6 L IS USM.....Mint- £7,989 | MR-14EX Macro Ringlite.....E+ / Mint- £249 - £279 | Panasonic GF-3 Red BodyMint- £79 | Canon EOS 5D MkII Body OnlyE+ £889 | 120 E Mag.....E+ £20 - £39 |
| 120 E Mag.....E+ £39 - £45 | Bower 500mm F8 Reflex.....E+ £79 | ST-E2 Transmitter.....E+ / Unused £59 - £99 | Panasonic GH1 Body OnlyE+ £99 - £129 | Canon EOS 7D Body OnlyE+ £439 | 220 E Mag.....E+ £15 |
| 220 E Mag.....E+ £15 | Contax 35-70mm F3.4 MM.....E+ £299 | Audio Tech Pro24CM MicrophoneMint- £49 | Panasonic GX1 Body OnlyE+ £119 | Canon EOS 60D + BG-E9 Grip.....E+ £359 | Polaroid Mag E.....E+ / E++ £25 - £59 |
| Polaroid Mag E.....E+ / E++ £25 - £59 | Contax 35-135mm F3.3-4.5 MM.....E+ £449 | Technical Back E with KeyboardUnused £49 - £75 | Panasonic GX7 Body OnlyMint- £339 | Canon EOS 60D Body OnlyE+ / E++ £329 - £399 | Autobellows E.....E+ £109 |
| Autobellows E.....E+ £109 | Contax 100mm F2 MM + mount adapter.....E+ £749 | Tripod Mount Ring A (W).....E+ £49 | Pentax Q Body OnlyE+ £99 | Canon EOS 40D Infra Red Body (810Nm).....E+ £225 | Extension Tube E14.....E+ / Unused £39 - £89 |
| Extension Tube E14.....E+ / Unused £39 - £89 | Leica 28mm F2.8 PCS Shift.....E+ £699 | Tripod Mount Ring C (WIII).....E+ £79 | Samsung NX100 + 20-50mm.....E+ £79 | Canon EOS 40D + BG-E2N GripE+ £149 | Pro Shade E.....E+ £15 - £25 |
| Pro Shade E.....E+ £15 - £25 | Samyang 85mm F1.4 IF MC Aspherical.....E+ £179 | WFT-E7B Wireless TransmitterMint £449 | Samsung NX1000 Body OnlyE+ £79 | Canon EOS 400D Body OnlyE+ £119 - £129 | Speed Grip E.....E+ £25 |
| Speed Grip E.....E+ £25 | Sigma 10-20mm F4.5-5.6 DC HSM ..E+ / E++ £199 - £219 | | Sony A5100 Body OnlyUnknown £299 | Canon EOS 30D Body OnlyE+ £99 | Bronica SQA/AI/B |
| Bronica SQA/AI/B | Sigma 12-24mm F4.5-5.6 EX DG HSM ..E+ / E++ £319 - £329 | | Sony A7R Body OnlyE+ / Mint- £949 - £989 | Canon EOS 10D + BG-ED3 GripAs Seen £79 | |
| SQA Body Only.....E+ £169 | Sigma 15-30mm F3.5-4.5 EX DG.....E+ £189 | | Sony NEX3 + 16mm F2.8E+ £139 | Canon EOS 550D Body OnlyE+ / E++ £169 - £189 | |
| SQB Complete + Grip.....E+ £299 | Sigma 17-50mm F2.8 EX DC HSM ..E+ / E++ £199 | 645 Complete.....E+ £1,799 | Sony NEX3 + 18-55mm.....E+ £129 | Canon EOS 450D Body OnlyMint- £119 | |
| 40mm F4 PS.....E+ £219 | Sigma 17-50mm F2.8 EX DC HSM ..E+ / E++ £149 - £159 | 35mm F3.5 Distagon.....E+ / Mint- £749 - £949 | Sony NEX5 + 16mm F2.8E+ £159 | Canon EOS 350D Body OnlyE+ £59 | |
| 40mm F4 S.....E+ £169 | Sigma 24-70mm F2.8 EX DG HSM.....E+ £449 | 45mm F2.8 Distagon.....E+ £449 - £499 | Canon EOS M + 18-55mm.....E+ £169 | Canon EOS M2 + 18-55mm STMMint- £199 | |
| 50-100mm F4-5.6 PS.....E+ £599 | Sigma 50mm F2.8 EX DG Macro.....E+ / £159 - £149 | 120mm F4 Apo Macro.....E+ / E++ £549 - £899 | Fuji S2 Pro Body OnlyAs Seen £49 | Fuji S3 Pro Body OnlyE+ £79 - £99 | |
| 80mm F2.8 S.....As Seen £49 | Sigma 50-100mm F2.8-4.5 DC Macro.E+ / £129 - £149 | 140mm F2.8 Sonnar.....E+ / Unused £349 - £689 | Fuji S5 Pro + MB-D200 GripE+ £199 | M8 Black Body OnlyE+ £1,149 | |
| 200mm F4.5 S.....E+ £99 | Sigma 50-135mm F4.6-3.3 Apo DG HSM ..Exc £399 | 210mm F4 Sonnar.....E+ / Mint- £389 - £499 | Fuji S5 Pro Body OnlyE+ £189 | M6 Platinum + 50mm F1.4.....Mint £6,499 | |
| 500mm F8 S.....E+ £299 | Sigma 70mm F2.8 EX DG Macro...E+ / E++ £199 - £229 | 35mm F2.8 Distagon.....E+ £449 - £499 | 16-50mm F3.5-5.6 OIS XCE+ £129 - £139 | M6 TTL Millenium + 35mm F2 + 50mm F1.4...E+ £5,950 | |
| 2x Teleconverter PS.....E+ £99 | Sigma 70-200mm F2.8 EX DG HSM.....E+ £299 | 220 Vacuum Film Insert.....Mint- £99 | 16-50mm F3.5-5.6 OIS XC IIUnused £189 | M6 Titanium + 35mm F1.4 + 50mm F1.4...E+ £4,499 | |
| SQA 220 Mag.....E+ £29 | Sigma 70-210mm F2.8 Apo.....E+ £179 | Cable Switch LA50.....E+ £25 - £29 | 18-55mm F2.8-4 XFE+ £279 | M6 Titanium + 35mm F1.4.....E+ £3,499 | |
| SQA 220J Mag.....E+ £75 | Sigma 70-300mm F4.5-6.6 Apo Macro....E+ £55 - £79 | GB71 Hood.....Mint- £99 | 18mm F2 XRE+ / Unused £199 - £239 | M6 Historica EditionMint £3,799 | |
| AE Prism Finder S.....E+ £79 - £89 | Sigma 100-300mm F4 Apo EX HSM ..E+ £250 - £279 | GB73 Hood.....Mint- £59 | 27mm F2.8 XFMint- £199 | M4P Anniversary Chrome + 50mm F2E+ £1,875 | |
| Proshade S.....E+ £29 | Sigma 105mm F2.8 EX DG Macro.....E+ £189 | Large System Bag.....E+ £179 | 50-230mm F4.5-6.7 OIS XCE+ £159 | Nikon D700 Body OnlyMint- £1,289 | |
| Canon EOS | Sigma 120-300mm F2.8 EX DG HSM S..E+ £1,889 | MF-2 Waist Level FinderE+ / Mint- £199 - £249 | Nikon D700 Body OnlyAs Seen / E+ £399 - £689 | M7 0.72x Chrome Body OnlyE+ £1,199 | |
| EOS 3 + E2 Booster.....E+ £149 | Sigma 135-400mm F4.5-5.6 Apo DG.....E+ £229 | MFB-1 Film Back.....E+ £89 | Nikon D610 Body OnlyE+ £889 - £899 | M7 0.72x Black Body OnlyE+ £1,499 | |
| EOS 3 Body Only.....As Seen £79 | Sigma 170-500mm F5-6.3 Apo.....E+ £179 | MFB-2 Polaroid Mag.....Exc / Mint- £35 - £99 | Nikon D600 Body OnlyE+ / Mint- £649 - £779 | M6 0.72x Black Body + Winder ME+ £749 | |
| EOS 30 Body Only.....E+ £69 - £119 | Sigma 300mm F2.8 Apo.....Unused £349 | MP1 Battery GripE+ £159 | Nikon D300S Body OnlyE+ £399 | M5 Black Body OnlyE+ £549 | |
| EOS 30E Body Only.....As Seen £39 | Sigma 300mm F2.8 Apo EX DG HSM ..E+ / £159 - £199 | MSB1 Flash BracketE+ £149 | Nikon D300 Body OnlyE+ £249 | M4 Chrome Body OnlyE+ £699 | |
| EOS 5 Body Only.....E+ £59 | Sigma 400mm F5.6 AF.....E+ £99 | G2 Millennium Kit - BlackE+ £1,599 | Nikon D200 Body OnlyAs Seen £99 | M3 Chrome Body OnlyE+ £499 - £549 | |
| EOS 50E + BP50 Grip.....As Seen / E+ £29 - £69 | Sigma 400mm F5.6 Apo Tele Macro.....E+ £189 | G2 Millennium KitE+ / Mint- £1,450 - £1,499 | Nikon D5300 Body OnlyMint- £379 | M2 Chrome Body OnlyExc / E+ £449 | |
| EOS 50E Body Only.....E+ £29 - £49 | Sigma 500mm F4.5 Apo EX HSM ..E+ £1,689 | G2 Titanium + 45mm F2E+ / E++ £499 - £599 | Nikon D5200 Body OnlyE+ £219 | MDA Chrome Body OnlyE+ £249 | |
| EOS RT Body Only.....Unused £149 | Sigma 600mm F8 Reflex.....E+ / £179 | 21mm F2.8 ZuiikoE+ / E++ £125 - £139 | Nikon D3100 Body OnlyE+ £149 | Konica Hexar RF Limited EditionMint £2,499 | |
| EOS 300V + 28-90mm.....E+ £39 | Tamron 14mm F2.8 Asph (IF) AF SP.....E+ £349 | 35mm F2.8 ZuiikoE+ / E++ £249 - £279 | Nikon D3000 Body OnlyE+ £99 | Konica Hexar RF + 50mm F2 + FlashE+ £799 | |
| 10-22mm F3.5-4.5 EFS.....E+ £299 | Tamron 17-35mm F2.8-4.4 R Di.....E+ £149 | G1 Body + GD1 Back.....E+ £169 | Olympus 14-35mm F2 SWDE+ £989 | 16/18/21mm F4 Tri Elm + Finder...E+ / Mint- £2,749 - £3,199 | |
| 14mm F2.8 L USM.....Exc £639 | Tamron 17-50mm F2.8 Di II ..E+ £199 | G1 Body onlyE+ / E++ £169 - £199 | Nikon D800 Body OnlyE+ / E++ £1,349 | 18mm F3.8 Asph M BlackE+ £1,599 | |
| 14mm F2.8 L USM II.....E+ / Mint- £1,199 - £1,359 | Tamron 17-50mm F2.8 XR Di II VC LD Asph Mint- £249 | 16mm F8 G + FinderMint- £849 | Nikon D800E Body OnlyE+ / E++ £1,289 | 21mm F1.4 Asph M Black 6bitMint- £3,699 | |
| 16-35mm F2.8 L USM.....E+ £549 | Tamron 18-270mm F3.5-6.3 Di II VC PZD ..Mint- £199 | 21mm F2.8 G + Finder - BlackE+ £549 - £649 | Nikon D70 Body OnlyE+ £79 | 21mm F2.8 Asph M Black 6bitExc / E+ £1,499 - £1,499 | |
| 17-40mm F4 L USM.....Exc / Mint- £191 - £399 | Tamron 28-75mm F2.8 XR Di ..Mint- £229 | 28mm F2.8 GE+ £249 - £289 | Olympus 20-140mm F2.8-3.5 ZuikoE+ £179 | 24mm F2.8 Asph M Black 6bitExc / E+ £1,499 - £1,499 | |
| 17-55mm F2.8 EFS IS USM ..E+ / Mint- £399 - £419 | Tamron 28-300mm F3.5-6.3 XR Di VC.....E+ £289 | 28mm F2.8 G - BlackE+ £299 | Olympus E620 + 14-42mm + 40-150mm ..E+ £299 - £339 | 24mm F2.8 Asph M Black 6bitE+ £1,499 - £1,499 | |
| 17-85mm F3.5-5.6 E IS USM ..As Seen / E+ £79 - £189 | Tamron 20-200mm F2.8-4.5 LE+ £1,299 - £1,349 | 35mm F2.8 GE+ £349 - £399 | Olympus E620 + 14-45mm + 40-150mm ..E+ £289 | 21mm F2.8 M BlackE+ / E++ £989 - £1,199 | |
| 17-85mm F4.5-6.6 IS USM ..E+ £149 | Tamron 20-200mm F2.8 Di II Macro...E+ / E++ £299 - £349 | 35MM F2 GMint- £279 | Olympus E620 + 14-42mmE+ £239 | 21mm F3.4 R + 122228 M MountMint- £799 | |
| 18-200mm F3.5-5.6 IS EFS ..E+ £219 | Tamron 70-300mm F4.5-6.6 Di VC USD ..E+ £199 | 90mm F2.8 GE+ £149 - £229 | Olympus E600 + 14-42mmE+ £179 | 21mm F4 Chrome + FinderE+ £1,149 | |
| 20mm F2.8 USM.....Mint- £259 | Tamron 200-500mm F5-6.3 Di LD AF ..E+ £489 | 16mm ViewfinderMint- £199 | Olympus E600 + 14-42mmE+ £159 | 24mm F2.8 Asph M Black 6bitExc / E+ £1,499 - £1,499 | |
| 22mm F2 STM.....Mint- £99 - £109 | Tokina 10-17mm F3.5-4.5 DX Fisheye ..Ex Demo / Mint- £329 - £499 | GC110 Body Case (G2)E+ £35 | Olympus E520 Body OnlyE+ £159 | 24mm F2.8 Asph M Black 6bitE+ / Mint- £1,489 - £1,599 | |
| 24mm F1.4 L USM.....Mint- £749 | Tokina 11-16mm F2.8 DX ATX ..E+ £279 | GC21 CASE (G2)E+ £69 | Olympus E520 Body OnlyE+ £99 | 25mm F2.8 Asph M Black 6bitE+ / Mint- £1,489 - £1,599 | |
| 24mm F1.4 L USM MKII.....E+ / Mint- £799 - £949 | Tokina 12-24mm F4 ATX PRO SD ..E+ £229 | GD1 DatabaseE+ £249 | Olympus E510 + 14-42mmE+ £159 | 28/35/50 F4 Tri ElmE+ £2,399 | |
| 24mm F2.8 EF.....E+ £189 | Tokina 16-50mm F2.8 ATX Pro DX ..E+ £289 | Goldpfeil Leather HoldallMint- £149 | Olympus E510 + 14-42mmE+ £149 | 28mm F2 Asph M BlackE+ £1,399 | |
| 24mm F2.8 IS USM.....Mint- £319 | Tokina 24-200mm F3.5-5.6 SD ..E+ £129 | MPA100 FlashAs Seen / Mint- £20 - £59 | Olympus E450 + 14-42mmE+ £149 | 28mm F2 Asph M Black | |



See up to 3 images of each used item on website
 Website updates used equipment list 10-15 times daily
 All items come with 6 month warranty - (unless stated)
 Our knowledgeable staff are on hand and ready to help

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|------------------------------------|--------------------------|--|--|--|------------------------|
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| | | 70-300mm F4-5.6 ED AFD..... | E+ £119 | SB600 Speedlight..... | E+ / Mint- £109 - £149 |
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| 180mm F4.5 C..... | As Seen / E+ £75 - £99 | 105mm F2.8 AFS G VR Micro..... | E++ £499 | | |
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| Auto Extension Tube No2..... | E+ / E++ £29 - £39 | 180mm F2.8 AF ED AF..... | E++ / Mint- £449 - £489 | | |
| Multi Angle Grip..... | E+ £35 | 200-400mm F4 G VR AFS IFED..... | E++ £2,619 - £2,749 | | |
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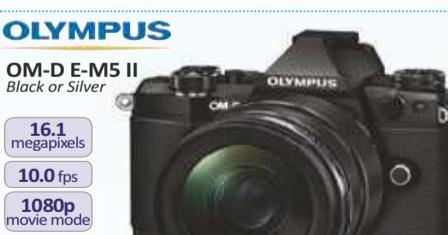
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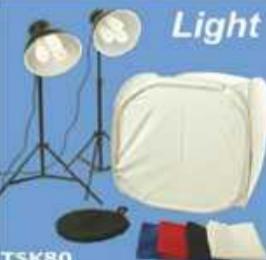
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Final Analysis

While Roger Hicks is away, former AP columnist **Ogden Chesnutt** considers 'TV Shots' by Harry Gruyaert

I was leaving the Tate Modern in London recently when someone shouted my name. 'Hi Ogden! What you up to?' It was AP's deputy editor, Richard Sibley, notebook in hand.

'Taking in the exhibitions,' I replied. 'And you?'

'You mean my notebook? I like to work on Haiku.' He quickly changed the subject. 'So how've you been? Still taking photos?'

'I've been doing well,' I said. 'Writing and shooting a guide on how to fold towels.'

'Urm,' he nearly choked on his coronation chicken. 'Towels?' He seemed lost for words.

'Yes, indeed. Quite lucrative. You've got the hotel industry, ships, gymnasiums...'

I could see him thinking about it. 'It just seems so... so...'

'Ridiculous?' I said. Richard nodded. 'Quite. But there can be great meaning in the banal.'

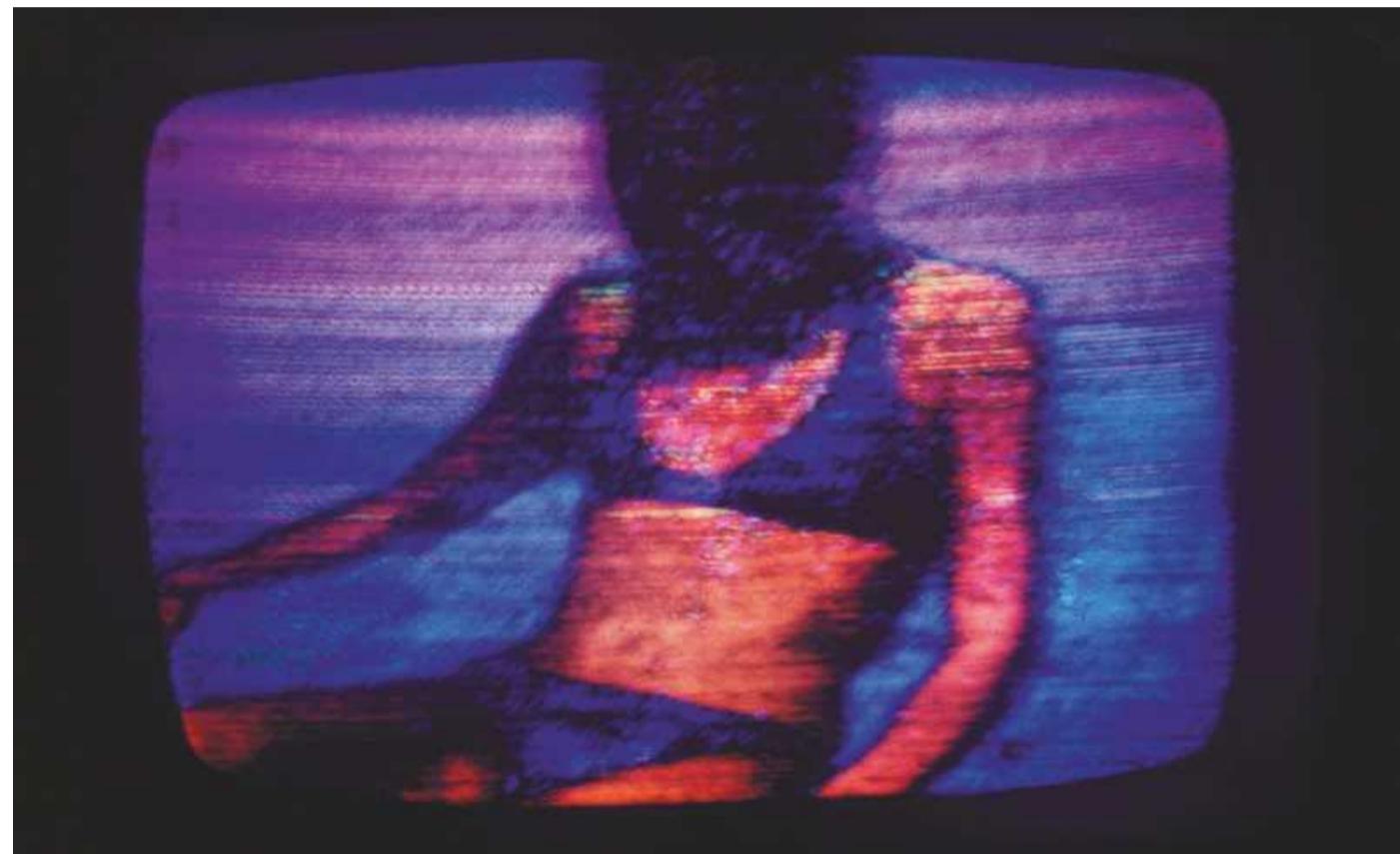
Scientists seem to know this. And so do a few great artists.

One such is Magnum photographer Harry Gruyaert. He's flown in the shadow of some of the agency's bigger names over the past several decades, but his series 'TV Shots', from the early 1970s, is perhaps the best body of work to bear the Magnum stamp.

On the surface, it's exactly what it looks like: noisy images that could be anything. Then you realise that's the point.

'TV Shots' is photographs of Gruyaert's television. He was fascinated by the power of this mass-media device, and how countries like Britain and France were using the medium as a 'chauvinistic and brainwashing' instrument to provoke nationalist sentimentality.

Gruyaert watched copious amounts of television to



© HARRY GRUYAERT/MAGNUM PHOTOS

'For every moon landing we now also had pointless game shows, costume dramas and brash adverts. The noise was deafening'

produce his series of distorted TV images, which documented everything from headline news events of the day to television adverts, soap operas and TV movies. With the aid of an assistant adjusting the TV's antenna, Gruyaert moved towards and away from the set to compose his images.

What's interesting to me is that Gruyaert began his project at a time when television was shedding many of its restraints and traditions of the past, but the statements he made are just as relevant today.

Photography and television have traced a similar path: in the 1970s black & white in both media was on its way out, and the pale monotone palettes on

our prints and screens were replaced by vibrant colours. But for every moon landing or Olympics, we now also had pointless game shows, costume dramas and brash adverts.

Photography carried on for several more decades without falling victim to the Sirens of pop culture noise that lured television off its path. But it, too, has eventually found itself in the same place in the age of smartphones and cheap digital cameras.

That's what makes 'TV Shots' so timeless. Today, TVs aren't just televisions. Phones are more than handsets. And our cameras are multi-functional devices. Harry Gruyaert's controversial work parodied

– and still does – the pulp pop cultural noise machine.

Today, we can't escape our screens. We keep them in our homes, our pockets, our bags. As a result, we're losing our sense of what's worthwhile and what is absurd.

'Some people were flabbergasted when they saw [TV Shots] and said, "Jesus, we can't take in a guy like this,"' Gruyaert has said. 'I made it into [Magnum Photos], but some were very much against my admission because they worked in that tradition of black & white, socially involved photography. But I think "TV Shots" is socially involved.'

"TV Shots" is a statement about how the complexity of a medium can destroy its message,' he's said. 'If you ask me that's even more relevant today than it was in the '70s.'

I couldn't agree with him more.



An avid AP reader since birth, **Ogden Chesnutt** is a former columnist who wrote *The Final Frame* in AP each month. He lives for photography and the sound of a tripped shutter. To see examples of his photographic work, visit www.flickr.com/people/ogdenchesnutt



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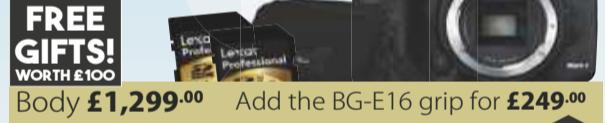


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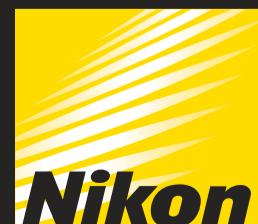
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